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HEALTH OF THE BRITISH DRAMA.

J. T. Grein and the National Theatre.

An evergreen subject was treated in a fascinating way at the Hotel Cecil, on Sunday, when Mr. J. T. Grein gave an address to a crowded attendance of the O.P. Club on "The New World of the Theatre and the Old."

Miss Marie Tempest occupied the chair, and said that to introduce Mr. Grein to the O.P. Club might be summed up in the expression "carrying coals to Newcastle." (Hear, hear.) Plays like "The Vortex," "Outward Bound," and "Spring Cleaning" had in almost every instance been forced upon managers through the medium of play-producing societies. So long as she could remember, there had always been pioneers in the theatre, and foremost among them was Mr. Grein. (Cheers.) She recalled the early performances of Ibsen years ago.

It was not only to the courage, enthusiasm, and self-sacrifice of Grein as a pioneer producer that she paid tribute, but also to Grein the writer, who had upheld the standard of criticism by his wholly admirable fresh and constructive articles. (Applause.)

Rents of Theatres.

Mr. Grein, who was heartily received, said the English theatre was in the same condition as it was years ago when the great Mathew Arnold said: "The theatre wants organising: organise the theatre." The theatre in England was economically in a terrible plight compared with the other countries of the world. And why? He did not complain about salaries, but he did about rents. When in 1891 he produced "Ghosts" at the Royalty Theatre, Kate Santley, the lessee, said to him: "Young Grein, if you find £27 a week, you can have a lease of my theatre." That same theatre at the present moment cost, he thought, £200 a week. He had nothing to say against the Royalty. It was a cosy little place, but £200 a week was a cosy little sum. (Laughter.) A friend of his once rented a theatre at £420 a week. He could go on reeling off figures regarding the heights to which rents had risen.

It was different on the Continent. There, maybe, some theatres were let at exorbitant rents, but very few. In Antwerp, the manager got the town's theatre for nothing, and a subsidy of £1,000. Hungary, terribly smitten by the war, had a magnificent theatre and £9,000 a year subsidy.

The Drury Lane Crisis.

Then he came to the burning question of the hour—the Crisis at Drury Lane. The root of the question lay in the fact that Sir Alfred Butt and Mr. Basil Dean were both strong men. Both were men of action, but temperamentally different.

Drury Lane was national only in name by virtue of a scrap of paper; in reality, it was a common or garden limited company, quoted daily in the Stock Exchange price-list, and mainly owned by the nominees of two well known financiers. That was perfectly sound and in order, but don't let them talk of a national theatre when the earning of a dividend was Chapter 1. (Laughter and applause.) He dissented from Mr. Dean's view that Drury Lane should not be subsidised. We squandered public money on all manner of futilities, education included, but treated the greatest educational power of all worse than Cinderella. They could not look to the Conservative Government as a Prince Charming. The State should buy out Drury Lane and present it to the nation. Mr. Dean would be capable of managing it, and there were many among the younger generation who could fill the position. The upheaval between Sir Alfred Butt and Mr. Basil Dean would end in words, words, words, and nothing would happen.

English Actors and Actresses.

He had served the British drama for 45 years, and her progress had not only been steadfast—it had been prodigious, particularly in acting. We in England had the best men actors in the world. Every time a new play was produced a new man came to the fore; witness the performance of Sam Livesey in "Possessions." They had great actresses—one of the greatest honoured him that evening by presiding for him. They had also the rising generation of clever young actresses; young girls of 20 who worked hard and gave great promise.

The English drama, continued Mr. Grein, was the most progressive and the most stimulating in the world, while the French drama was at a standstill. It was only at the little theatres, where they had a love of art and little money, that any new talent was dis-

(*Continued on page* 8).

WILL FYFFE.

Concluding his Sixth Pantomime Season with Howard & Wyndham on Saturday next, at the Theatre Royal, Newcastle. Will Fyffe will be seen in Town next week at the Alhambra. The following Saturday week the 21st inst., Will sails for Australia.

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"SPRING CLEANING."

At the St. Martin's.

Comedy, in Three Acts, by Frederick Lonsdale. Presented at the St. Martin's Theatre, on Jan. 29.

Margaret Sones	Cicely Byrne
Ernest Steele	Ronald Squire
Walters	Claude Graham
Fay Collen	Edna Best
Lady Jane Walton	Dorothie Pidcock
Archie Wells	Edmond Breon
Bobby Williams	Denys Blakelock
Connie Gillies	Nancie Parsons
Willie Somers	H. G. Stoker
Richard Sones	Ian Hunter
Mona	Cathleen Nesbitt

Will the post-war theatre be known to future generations as the Second Restoration period of the English drama? It seems likely. Nothing is so popular at the moment as an exposure of Society, or that section that spells the word with a capital "S." As in the seventeenth century, audiences still adore the sting of the whip, and the St. Martin's will attract enormous houses to Mr. Frederick Lonsdale's brilliant comedy, aptly called "Spring Cleaning," and so seriously challenge the record of "Dear Brutus" and the popularity of Mr. Noel Coward's fine play at the Royalty.

Mr. Lonsdale's play is a curious mixture. The third act is as delightful a piece of pure comedy as the English Theatre has had for years. It could hardly be improved upon. How neatly the author has motivated his characters so that the philandering Ernest Steele saves the situation for himself and the Sones! The last thing he wanted to do was to marry the lady he had made love to. Why should he marry when, as he said, other men were willing to do so. So he escapes a free man, after a spot of whiskey with the husband and a cynical word of advice at the door, and leaves the wife to fall into her husband's arms. It was all so witty and so cleverly arranged. The second act, on the other hand, has almost the feeling of an old morality. The situation is so naive and bald in its writing that it precludes the criticism that people do not act in that way—that no decent man would introduce a girl he has picked up in the streets to his wife's dinner party and announce to her friends, however degenerate, that the girl is a good deal better than they are for harlotry's to be a profession and a living, whereas they are only amateurs at the game. Even if such a salutary reminder would be good for Ernest Steele and the rest of them, it would be exceedingly bad manners to say it in the presence of the girl. But as a very up-to-date mystery the act serves its purpose splendidly. Mrs. Sones' friends may well stand for Vanity, Greed, Adultery, Effeminacy, Worldliness and the like. Mona as a Magdalen with a heart of gold, and the husband as the somewhat priggish figure of Common Decency. We suggest this is the only way to accept the scene which, if looked upon as a piece of realism, is an appalling exhibition of all manners and the last thing expected in so observant and wise a playwright as Mr. Lonsdale.

"Spring Cleaning" is vastly amusing, and, for a satirical play, not unkindly in the main touches. Some of the minor characterisation is cruelly good, and Ernest Steele is the supreme flaneur. The two principal parts—the Sones—are not quite so well done, and Mr. Lonsdale has hardly succeeded in convincing us that Margaret Sones could be found in such a vicious milieu as we are shown it, the first two acts. As she is drawn and played, we doubt if she would have tolerated these degenerates for ten minutes.

It is superbly acted and perfectly set. Mr. Dean (who has produced the play) has a genius for casting a play well, and Mr. Harris's settings have rarely been bettered. Both of the scenes are beautiful in the extreme, with just the touch of luxury and exoticism that fits the theme. It was a pleasure to find Miss Cicely Byrne in a part worthy of her high accomplishments as an actress. As Mrs. Sones she was particularly good (when she was away from the vicious chorus) in the scenes with Ernest Steele, Mona and her husband. Mr. Ian Hunter acted well as Richard Sones, and a perfect idea of the philandering Ernest Steele was given by that clever actor, Mr. Ronald Squire. It was a wonderfully well finished, lightly handled study. Miss Cathleen Nesbitt very effectively stooped to conquer in the part of Mona, and cleverly painted the commonsensical and occasionally sentimental sides of the character. A neat sketch of a manly young woman came from Miss Edna Best, and Mr. Denys Blakelock, with an eerie cleverness, hit off the effeminate young man. Others of the degenerates were finely acted by Mr. Edmond Breon, Mr. H. G. Stoker, Miss Dorothie Pidcock, and Miss Nancie Parsons.

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May 4, 11, 18, 25, June 1, 8.
HIPPODROME, MARGATE,
Mar. 30, Apr. 6, 20, onwards, to June 15.
THEATRE ROYAL, WORTHING,
High season, July 13, Sept. 7, ch.
London Representative, O.H., Blackpool.
Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Attraction, March 16 (?), 30, April 6, 13, and later dates.
Enormous business with
Sir J. Martin Harvey and
Miss Julia Neilson and
Mr. Fred Terry the past fortnight.
A. DOUGLASS,
Winter Gardens, New Brighton.

OPERA HOUSE, KIDDERMINSTER.
WANTED, First-class Musical Comedy, April 6, 20, and on.
All communications,
FRED DRY, as above.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, April 13, 20, May 11.
SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Feb. 16, April 27, June 1.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, May 4, 18.

AVERY HOPWOOD'S new Comedy,
"BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.
Arrangements complete.
WANTED, Autumn Dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

MR. GERALD LAWRENCE
in
Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13.
Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, Feb. 23, March 2, 30, April 13, and later.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Monday, Feb. 9,
"SINBAD THE SAILOR"
"SINBAD THE SAILOR"
Pantomime.
Printing ready.
Wire, GALLIMORE, Grand Theatre, Woking.

WANTED, Feb. 9
(owing to misunderstanding), also March 23, and April 13.
"THE EYE OF SIVA."
By Sax Rohmer.
Full London Production.
GEORGE MANSHIP, 4, Hart-st., W.C.1.
Museum 9259.

THE LEONARD LAURENCE COMPANY,
Including Dorothy West-Symes and T. W. Dunscombe, in
"THE FAKE,"
By Frederick Lonsdale, from the Apollo, London.
WANTED, March 2 and 16, March 2 and 16,
May 11, June 1 (?), May 11,
Various Autumn.
Richmond Theatre, Surrey.
Next, Palace, Southampton.

WANTED, FIRST-CLASS MUSIC HALL OR THEATRE FOR MAY 28 AND JUNE 1, WITH MY OWN FULL VARIETY COMPANY, INCLUDING MYSELF. JACK LANE, EMPIRE, CROYDON.

WANTED, First-class Theatres and Halls.
ASTLEY'S
BIG STAGE CIRCUS.
BIG STAGE CIRCUS.
BIG STAGE CIRCUS.
BIG STAGE CIRCUS.
Unexpectedly vacant
MONDAY NEXT.
MONDAY NEXT.
MONDAY NEXT.
13 Beautiful Horses, Ponies, and Mules, and 20 Star Acts.
The Biggest Drawing Attraction on the Music Hall Stage.
Refer to any Proprietor who has staged the show as to its drawing power.
This week, Theatre Royal, Worthing (return).
Between Worthing and Rhyl.
WANTED, Monday next, also Feb. 9, 16, 23, the successful Revue,
"FIZZ."
In nine comedy non-stop scenes.
Star cast, dances, full chorus.
L. W. BLISS. New T., Tonbridge.

ARTISTS WANTED.

THE STAGE GUILD.
WANTED, the Manager of the Stage Guild Agency will be very pleased to interview artist members of the Guild who are disengaged. Those who have not yet filled in the necessary forms are desired to do so.
Address, MANAGER, Agency Department, The Stage Guild, Trafalgar House, Gt. Newport-street, W.C.2.
NO COMMISSION.

WANTED, all-round Dancers. Apply, between 11 and 12, JULIUS DAREWSKI, 31, Alfred-place, W.C.1.

WANTED, youth, performer, for entertainment, touring villages; board and lodgings, 10s. per week. STANTON, Post Office, Bucknall, Salop.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours. Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, Ladies train as Dancers for Revue, Cabaret, Mus. Co. FRANK PERRY'S AGENCY AND SCHOOL OF DANCING, 145, Wardour-street, W.

WANTED, pair of Society Dancers for revue (lady and gent.); join at once. SEALY, 4, Soho-street, W.1. Call or write.

ARTISTS' WANTS.

WANTED Known, Vacant for Revue (Leading Lady) or Variety,
BETTY MALDWYN.
Operatic Mezzo; exceptional good voice, good appearance, refined. Write or wire, 47, Bold-street, Alexandra-road, Manchester.

WANTED Known, TERRY GLYN, Lt. Com.; fine voice and dances; vac. Mon. Wire, Shakespeare T., Liverpool.

STAFF WANTS.

WANTED, position as Shorthand-Typist or in box-office by lady; experienced; could help in orchestra. Box 210, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, TURN NEW TO BURY AND KNOWN TO ME, FOR JUNE 8. JACK LANE, EMPIRE, CROYDON.

MUSIC HALL ARTISTS' WANTS.

WANTED, MONDAY NEXT, C.P., REVUE, OR OWN ACT.
MAGGIE MYRERS,
SOUBRETTE AND DANCER.
WIRE: EMPIRE, WOLVERTON, BUCKS.

WANTED, by CARRIE and DICK, in Athletic Revelry; new and entertaining. Monday next, also 16. Address, Prince's; or 10, John-street, Blackburn.

WANTED Known, 4 Sparks, acrobatic and chorus dancers, vacant Feb. 7 for revue. All coms., MAY DORIS, Palace Theatre, Bordesley, Birmingham. Next week, 148, Kennington Park-rd., London.

WANTED, M.H. Revue, Violet Dene's famous
4 DAINTY FROLICS 4
The Big Show of "Ship Ahoy." Tambourine, Schott., Acrob. Specs. Gorgeous new wardrobe. Combine chorus. Rehearse Thursday. Own ballet mistress. Chorus movements arranged. DENE, 108, Burbank-street, West Hartlepool.

CIRCUS ARTISTS WANTED.

WANTED, Comedy Acrobatic, who can sing and patter; must be funny, join well-known performer; rehearse immediately. Send particulars, with photo. (circus artist preferred), B., 42, Russell-street, Middlesbro'.

CIRCUS ARTISTS' WANTS.

WANTED Known, FREDERICKS, in a Novel and Sensational Aerial Act, Feb. 7 and three following weeks. Rodeo. Circus, Wallsend-on-Tyne.

WANTED Known,
THE STEPHENSON EQUESTRIAN TROUPE, Vacant Feb. and March, Circus or Stage Circus. Our Acts and Horses equal to anything in Europe. Address, STEPHENSON BROS., Sandringham Hotel, Hastings.

MUSICIANS WANTED.

WANTED, Lady Violiniste (Leader) and Pianiste, also Flute and Oboe, for restaurant; audition essential. Photo and full particulars, with stamped envelope, to Box 213, "The Era."

WANTED, Leader-Violinist, must be first-class man, super-cinema; 4½ hours daily, no Sundays; salary, £5 10s. per week. References, MUSICAL DIRECTOR, 56, Russell-street, Middlesbrough.

WANTED, Musicians, at first-class Variety Halls.
EDINBURGH EMPIRE: LEADER.
NEWPORT EMPIRE: 'CELLIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER, at the above-mentioned Halls.

WANTED, Leader-Violinists, also two 'Cellists, for town and country; to start at once. Appy, UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED, Tip-top Leader, Repetiteur, and Orchestral Pianist; to start immediately. UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrews-street, Shaftesbury-avenue, W.C.

WANTED, Leader (not M.D.), Rept Violin, 'Cellist, and Drummer, with Tymps. and Bells; must be first-class or useless; orchestra of 10; hours about 33 per week. Age, refs., salary in first letter, to MUS. DIR., King' Super-Cinema, Westgate-street, Gloucester.

WANTED, lady Violin and lady Saxophone; young, smart, and readers; willing to rehearse every day for a few weeks; no duds; those doubling pref. Box 179, "The Era."

MUSICIANS WANTED.

WANTED, exper. First Violin (gent.), for restaurant trio; good tone, reader, and appearance essential. Audition Thurs. and Friday afternoon, 3-5 p.m. 36, Albert-road, Croydon.

WANTED, good Violinist and Pianist (joint preferred); must be thoroughly experienced in picture work and have good up-to-date library; evenings, one mat.; no Sundays. Refs., particulars, terms (must be moderate), to OXLEY, Playhouse, Northwood, Middx.

WANTED, Violinist, for Trio; cinema; must be fully experienced; terms; comfortable; permanency.
M. D., George-street Cinema, Oxford.

WANTED, competent Violinist.
Required immediately for cinema.
30 hours weekly.
No Sundays.
Apply, letters only,
MUSICAL DIRECTOR,
Palace, Bristol.

WANTED, for a famous Regimental Line Band, Violinists; must be between 18 and 28 years, to enlist; bounty offered to suitable men; good opportunity for promotion. Apply by letter only, Box 843, c/o HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

WANTED, at once, a first-class Violinist, big tone and sight reader, for first-class cinema orchestra in Kent. Also Rep. and 'Cellist for near London; hrs. 3-5, 6.30-10. Refs., lowest, permanency to right man. Apply, DON, 42, Windmill-st., Gravesend.

WANTED, Violinist, 'Cellist, and Drummer with Tymps., Glock., and full effects. Spence and Lewis please write. BILLY CLOSS, M.D., Cinema House, Hoyland, Barnsley.

WANTED, Violinist, Saxophone, and Drummer for Ladies' Band.
Amateurs entertained.
Box 215, "The Era."

WANTED, Good Violinist, one well up in first-class hotel and café work; must have good broad tone (powerful) and stop well in tune; and also Good, Brilliant Pianist, to make up Quartette; must be smart in appearance; for South Coast; state lowest terms; photo and two references from latest engagements; only experienced artists tolerated; six days per week of 4½ hours daily. Apply, by letter, to Box 166, "The Era."

WANTED Known, young lady Pianiste would like to meet Violinist and 'Cellist for mutual practice. Box 202, "The Era."

WANTED, Violin and 'Cello (joint preferred), to open immediately; must be good sight readers. Lowest and refs. to MANAGER, Palace Theatre, Chippenham, Wilts.

WANTED, First Violin, open Monday, Feb. 9, twice nightly, 1 matinée, variety and pictures. Terms and refs. first letter, G. CASEY, Grand, Basingstoke.

IMPERIAL THEATRE, NEWTON ABBOT.
WANTED, to open Monday next, First Violin, also 'Cello.
Comfortable engagement and permanency to the right people.
Apply, POOLE.

WANTED, Violinist; one used to playing with Organ and Piano in cinema preferred; four hours nightly. Refs. and lowest terms to F. MARCHANT, Palace, Dunstable.

WANTED, Rep., exp. Write, stating terms for six evngs., VANDERSTEEN, 18, Hewlett-road, Old Ford, E.3.

WANTED, 'Cellist, good tone, and expd. Mouton and Tavan arrs.; cinema, evenings only; open earliest possible. Terms, age, and refs., first letter,
CONDUCTOR,
Pier, Aberystwyth.

WANTED, good 'Cellist; strong tone; permanency; open Monday; salary, £3 2s. 6d. per week of 6 nights; half-sal. extra for matinée. Apply, W. L. ROEDER, M.D., Pavilion Cinema, Barnsley.

WANTED, first-class Clarinet, Trumpet, and 'Cellist. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Clarinet, Cornet, and Drums, with Tymps.; to start at once. Apply, UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrews-street, Shaftesbury-avenue, W.C.

WANTED immediately, brilliant Saxophone Soloist (sop. double E flat), for stage band; accomplished musicians only need apply; long engagement for the right man. Terms and full particulars to JOE MORRISON, T.R., Wolverhampton. Next, Granville, Walham Green.

A. E. Miles and Alice Maude Productions.
WANTED, for Revue,
For Revue,
For Revue,
E Flat Alto Saxophonist
Doubling E Flat Baritone.
Also
First-class Trombonist.
Must be real live showmen or useless.
Double-handed men preferred.
Terms, photo, and all particulars,
MILES,
Hippo., Hamilton.
Next, Theatre, Paisley.

WANTED, Cornet, high pitch; six evenings; audition Wednesday, 2.30. SMART'S PICTURE PALACE, Bethnal Green-road.

THEATRE ROYAL, HUDDERSFIELD.
WANTED, first-class, experienced Trombone; M.U.; open Feb. 16. Apply, FRANK GOMEZ, M.D.

WANTED, good First Violin and Organist (gents.); quick readers; £3 10s. weekly; 6 nights, 2 matinées; open Monday. CONDUCTOR, Granchester, Ellis-road, Clacton-on-Sea.

WANTED, Mustel Organist, male; state age, when can open; evenings, one matinée; £4 11s. M. D., 2, Richmond-avenue, Sedgeley Park, Manchester.

WANTED, capable Pianist-Organist; evenings only; good sight reader; permanent. NEW CINEMA, Feltham, Middlesex.

WANTED, experienced Pianiste, with library; evenings, 2 matinées. Lowest terms and experience to CARFAX CINEMA, Horsham.

WANTED, Pianist. Apply, stating lowest terms and particulars of previous experience, to MUSICAL DIRECTOR, Central Picture Playhouse, Reading.

WANTED, Orchestral Pianist, open Monday; cinema; six evenings, one mat.; Tavan, &c.; 30 miles London. Terms, references, Box 196, "The Era."

WANTED, good Pianist-Organist; sight reader; evening shows only, 6.30 p.m. All feature music supplied. 45s., permanent. NEW CINEMA, Feltham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone, Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known,
MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to
W. E. BOYCOTT.

WANTED, first-class Orchestral-Pianist, open Monday, Feb. 2; twice nightly. Terms and refs. first letter, G. CASEY, Palace Theatre, Ramsgate.

WANTED, Accompanist, in W. district, where advertiser (comedian) could attend for evening practice; young gentleman preferred and a good amateur considered. Box 204, "The Era."

WANTED, Banjoist; must be good on chords, for regular Saturday and mid-week work. Write full particulars to W. W., 113, Durham-road, Holloway, N.7.

WANTED, immediately, lady Drummer (dance and orchestral). Photo., refs., and parties., to 42, Ethelbert-rd., Margate.

WANTED, Drummer, with Tymps. and all effects, for cinema in Sheffield; must be member of M.U. and thoroughly experienced. State lowest terms for twice-nightly and one matinée weekly.
Apply, Box 187, "The Era."

WANTED, Drummer, with Tymps., for good-class Cinema, once nightly (twice Sat.); open earliest convenience. MUS. DIR., Valley Theatre, Holmfirth, Yorkshire.

WANTED, a good, hard-working Drummer, with a complete outfit, for Cinema in the Provinces. State terms and experience to Box 194, "The Era."

WANTED, lady Instrumentalists for Orchestra. Audition Thursday, Room A, 12-2, 77, New Oxford Galleries.

WANTED, First-class Ladies,
B flat Sax.
E flat Sax.
Trumpet.
Drummer.
Good contract. Audition here to-day at 11.30 to 12.30. Complete combinations also call. MORRIS'S AGENCY, 145, Wardour-street, W.1.

QUEEN'S THEATRE, MINEHEAD, SOMERSET.
WANTED, for the Season commencing about second week in July to the last week in September (with probable permanent engagement),
First-class Ladies' Orchestra,
Piano, Violin, 'Cello, and Drums, &c.
Must be really smart and refined.
Send full particulars, stating terms, along with photo. if possible, to
RUSSELL TOTTY,
Picture House, Goldthorpe, near Rotherham.

ADMINISTRATIVE COUNTY OF LONDON.
WANTED Known,
The London County Council invites tenders from amateur and professional bands desirous of giving performances at the bandstands and dancing enclosures in parks and open spaces in London during the season 1925, and also from persons desirous of providing performances by means of Stentorphone, Gramophone, or similar mechanical contrivances. Application must be made upon the official form, which may be obtained from the Chief Officer of the Parks Department, The County Hall, Westminster Bridge, S.E.1.
Tenders, endorsed "Tender for Band Performances," must reach the Clerk of the Council at the County Hall by 4 p.m. on Tuesday, February 10, 1925. No tender received after this time will be considered.
The Council does not bind itself to accept the lowest or any offer.
JAMES BIRD,
Clerk of the London County Council.

WANTED, First-class Cinema Band to consist of:—
M.D., Violin (library).
Repet. Violin.
Organ (Reed).
Orch. Pianist.
Clarinet or Cornet.
Drums (with Tymps., &c.).
For Cinema, E. London. Call at once.
MORRIS'S AGENCY,
145, Wardour-street, W.1.

WANTED Known, Vacancies for few Boys, 15-18 years, Army Band; long term, home service. Write, BAND MASTER, Black Watch, Bordon, Hants Men also (reeds) wanted.

WANTED, 2 Trumpeters, 2 Saxophonists (Tenor and Alto), 1 Trombonist, to complete band with view to regular engagement; must be readers and young, and willing to rehearse every day for a few weeks. Those who are able to double on Violin, 'Cello, or Clarinet preferred. Box 180, "The Era."

WANTED, amateur musicians (all instruments), for dance bands now being formed. Bands are rehearsed here under professional supervision, and good permanent engagements found when proficient. Latest music played and lent for home study. Morning or evening classes. Call at once. MORRIS'S AGENCY, 145, Wardour-street, W.1.

SALFORD BOROUGH POLICE.
WANTED, Musicians, for appointment as Constables:—Solo Oboe, Solo Cornet. Applicants must be under 28 years of age and 5ft. 10in. or over in height. Only capable instrumentalists need apply. Apply, in own handwriting, to the CHIEF CONSTABLE, Town Hall, Salford.

WANTED, Musicians, string, wood-wind, and brass, seeking engagements for town or country, to call at the UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED Known, MISS HOLLINS will be pleased to receive applications from instrumentalists (some double-handed) for Summer Engagements. Photos, ref., &c., to 18, Oxford-street, Harrogate.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED KNOWN.

OPENINGS FOR ALL INSTRUMENTS.

THE STEPPING STONE TO SUCCESS. TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO GET THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE

CINEMA BUREAU,

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2,

WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT.

THE LATEST CINEMA ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDIES.

FREE AUDITIONS EVERY MORNING, FROM 10.30 TILL 12.30.

SPECIAL EVENING CLASSES, TUESDAY AND THURSDAY, FROM 6 P.M.

WE HAVE TWO OR THREE OPENINGS IN OUR CLASS FOR DRUMMERS REQUIRING CINEMA ORCHESTRAL EXPERIENCE.

GOOD DEPUTIES ALWAYS ON HAND.

'PHONE, GERRARD 1414. REG. L.C.C.

IMPORTANT NOTICE.

THE CINEMA BUREAU, IN RESPONSE TO THE NUMEROUS REQUESTS, HAVE DECIDED TO HOLD AFTERNOON CLASSES, WHICH WILL COMMENCE ON TUESDAY, FEBRUARY 10TH, AT 3 P.M. AND SUBSEQUENTLY EVERY WEDNESDAY AND FRIDAY.

THESE ARE IN ADDITION TO THE MORNING CLASSES FOR THE BENEFIT OF THOSE WHO ARE NOT ABLE TO ATTEND THESE.

FULL ORCHESTRAL PRACTICE.—LATEST TAVAN ALDER, AND MOUTON ARRANGEMENTS WILL BE TAUGHT AND MUSIC LENT FOR HOME STUDIES.

TO PREPARE PUPILS FOR THE MANY LUCRATIVE ENGAGEMENTS THAT THEY ARE FIXING UP EVERY DAY.

18, CECIL COURT, CHARING CROSS-ROAD, W.C.2.

WANTED, Two Violinists, 'Cellist, Pianist, and Drummer; any able to double Sax. and Banjo preferred; 6 nights, 8 p.m. to 10 p.m.; only first-class musicians need apply. Terms, reference, and full particulars to JOHN T. GRANGE, Central Cinema, Harrogate.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under professional Leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Evening classes for musicians in business. For particulars, apply, VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED Known.
Hire your music from the
UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.2.

WANTED Known, overtures, selections, marches, dances, &c., F.O., S.O., and Trios, all with one or two piano parts; condition perfect and clean. Prices 1s., 2s., 3s. per set. VINCENT, 66, Leighamvale, Streatham, S.W.16.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED, Violinists, Pianists, and 'Cellists (amateurs), desiring cinema experience; morning or evening classes, including Sundays, held here. Finest cinema music played and lent for home study. Each Trio is given individual attention; we do not have classes of about 50 as elsewhere. Engagements immediately found when proficient. Call at once.
MORRIS'S AGENCY,
145, Wardour-street, W.1.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edward-street, Stockton-on-Tees.

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired a speciality. Prices: Violin, 2s. 6d.; 'Cello and Bass Bows, 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialist, 17, Mariboro'-road, Blackpool.

WANTED Known, Musicians! Your business is Music. Mine is Typewriting. The Summer Engagements are booking now. Are your references typed ready to assist your application, to command attention? Yours by return at 3s. per dozen copies. SMITH, 15a, S, Tay-st., Dundee.

MUSICIANS WANTED.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY,
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free. Hire or Buy your Music from us. Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Riverside 1566.
Near Hammersmith Station and Bridge.

WANTED Known,
THE APOLLO ORCHESTRAL & CONCERT AGENCY,
Victory House, Leicester-square, W.C.2.
Day 'phone, Regent 3494.
Night 'phone, Chiswick 1482.
Manager, K. A. Van Biene.
Leaders and Orchestral-Pianists please call.

MUSICIANS' WANTS.

WANTED Known, MAX HURST, Pianist Mus. Dir., vacant Monday next; arrange, transpose, &c. (baton or piano). Offers, Empire, Burnley.

WANTED, Engagement by Mus. D. (Violin and baton); resident or tour; first-class refs. 15, Baker-st., Liverpool.

WANTED, perm. engt. by Pianist-M.D., artistic synchronisation and renderings; ex. refs. Box 212, "The Era."

WANTED, by First-class Musical Director,
Post, in good-class cinema.
With own ensemble of 6, can be heard working.
Moderate terms for First-class Band.
Pictures artistically accompanied.
M. D., 55, Folkstone-gardens, Deptford, S.E.8.

WANTED, brilliant Pianist desires engt. as M.D., Solo or Orch.; cinema, hotel, café; 10 yrs.' experience. Apply, PIANIST, 80, Rose-lane, Norwich.

WANTED, by MADELINE GOOCH, engagement as Pianiste-Conductor; good library; first-class experience. 58, West-grove, Woodford, Essex.

WANTED, by Piano-Conductor, change; 18 years' exp.; library 5,000; would dep. Box 191, "The Era."

WANTED, immediate Engagement, Pianist-Conductor; efficient, expd., reliable; revue, &c.; good offers only. BEATTIE, 33, Charles-street, Blackpool.

WANTED, Engagement for Season, by experienced Violin Conductor; brilliant Soloist; extensive and up-to-date repertoire. Box 172, "The Era."

WANTED, Joint Engt. by first-class Violin-Conductor and Pianiste; change; large library. Box 206, "The Era."

WANTED, engt. by smart Pianist-Conductor,
at liberty Monday next.
Fine library. Cinema or variety (first-class).
M. D.,
40, Waterway-street, Nottingham.

WANTED, by first-class Solo Violiniste-Leader, engt. in hotel; with or without own musicians, splendid rep. Press notices, &c. Letters, MISS LOVE, 93, Hazelville-rd., N.19.

WANTED Known, first-class lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, by Violinist (lady), experienced, seeks engagement, Leader or Rep., cinema or hotel (double Piano); library; London only. 250, Amesbury-ave., Streatham-hill, S.W.2. 'Phone, Streatham 4132.

WANTED, by IRENE DE WITT, experienced Violiniste-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED, by first-class Leader-Violinist and Pianist (ladies), cinema or café; large library, refs. and Press notices; any distance for a comfortable permanent engagement. VIOLINIST, 108, Walton-st., Oxford.

WANTED, by brilliant lady Leader, Engagement in cinema, café, or hotel; exp. all lines. CATHERINE SPALDING, 73, Stanford-road, Norbury. S.W.16.

WANTED, engt. by Violinist; any bus.; ex. refs.; thor. exp.; brilliant tone; Lead or Repet. Wire or write, JOSEPH LEONARD, Violinist, 77, Marion-street, Splott, Cardiff.

WANTED, Engt. by Violinist (Lead or Rep.); thor. exp. cinema; can open immediately. G. LYME, 166, Marylebone-rd., Baker-st., W.

WANTED, by VIOLINIST (can double VIOLA), engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Riverside 1566.

TO MANAGERS AND PROPRIETORS.
WANTED, by a first-class Violinist (Leader and Soloist, M.D.), engagement, cinema preferred; large, up-to-date library, consisting of over 3,000 numbers; fitting pictures a speciality; can supply orchestra if desired; London or suburbs. Apply, 30, Wastisfield-road, Clapton, N.E.

WANTED Known, disengaged, Leader-Conductor, concert, cinema, or café; 1,400 library; solos in limelight. The Press says:—
"Breadth of tone and sense of rhythm."
"Still the big attraction."
First-class offers only.
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, Engagement as Leader or Rep., any business; thoroughly experienced in all lines; excellent refs.; can open any time. CHENEY, 131, Coventry-rd., Bedford.

WANTED, Engt., Feb. 9, Lead, Rep.; library; local. VIOLINIST, 196, Canterbury-road, Croydon. 'Ph., Thornton Heath 1606.

WANTED, Engagement, by FREDERICK G. FLEMING, Leader and Solo-Violinist, disengaged from Feb. 6, cinema, café, or hotel; extensive library; can supply Trio or Quartette. 46, Streatham-place, S.W.2.

WANTED Known, Tip-top Dance Leader, with own combination, disengaged; would go anywhere; reasonable terms. All communications to UNIVERSAL GIDDY UNITS, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED, engt. as Leader or Rept., any bus.; 20 years' exp.; terms mod. Cinema pref.
NICHOLLS,
175, Cannhall-road, Leytonstone, E.11.

WANTED, Engagement, cinema, Solo Violiniste and Pianiste; good library; perfect fitting; joint £5 10s. Box 190, "The Era."

MUSICIANS' WANTS.

WANTED Known, young lady Violiniste, experienced, desires change of engagement; cinema or café; one week's notice required here; terms moderate. Box 182, "The Era."

WANTED, Engt. by exp. Violiniste and Pianiste; country cinema or London café. VIOLINISTE, 97, Louisville-road, London, S.W.17.

WANTED, Engt. by lady, thor. exp., cinema, café, &c.; either Violin or Harp. BROWN, 359, Norwood-rd., W. Norwood, S.E.

WANTED Known, lady Violinist, young; several years' exp.; good appearance; good refs.; desires to book summer engt. Mod. terms. Box 197, "The Era."

WANTED, engagement by Violinist and Drummer; hotel or ballroom; both excellent showmen; singing numbers a speciality; experienced in straight and dance; can supply band of any number. No agents. Box 126, "The Era."

WANTED, engt. by Violinist and Singing Drummer; experienced; young; together or separately, for dance work. 50, Burghill-road, Sydenham, S.E.26.

WANTED, Engagement by experienced Violinist, cinema, café, theatre, evenings (London). LUCAS, 38, Angell-rd., Brixton.

WANTED, by Dance Violinist and Stroh., late of London Palais, immediate Engt.; strength and tone; reliable dep.; good offers. Write or 'phone, Riverside 2084. T. WOOD, 17, Yeldham-flats, Yeldham-road, Hammersmith, W.6.

WANTED, Engt. by good Violinist and Pianist, invite offers, hotel, café, dance, or cinema; big library; supply band if desired. MIDGLEY, Buttercrambe, York.

WANTED, Engt. by Violinist, vacant Feb. and March; go anywhere; done "Covered Wagon," "Horsemen," "Scaramouche," "White Sister," "Nibelungs," "Sahara," and "Decameron." 1, Alvanley-terrace, Edinburgh.

WANTED, engagement by Second Violin; steady and reliable; anywhere; M.U. MILLER, William-street, Botchergate, Carlisle.

WANTED Known, Violinist (youth) requires experience in Cinema Orchestra. V. BROOKER, 38, Danehurst-st., Fulham, S.W.6.

WANTED, ENGT. BY FIRST-CLASS JAZZ VIOLINIST, DESIRING CHANGE. CAN BE HEARD PLAYING NIGHTLY, W. END. BOX 185, "THE ERA."

MUSICIANS' WANTS.

WANTED, Engt. by thoroughly experienced 'Cellist; any business; solos if required; can double trap drums; could open Feb. 16. 'CELLIST, 58, Brudenell-mount, Hyde Park, Leeds.

WANTED, by thoroughly experienced 'Cellist, change; present engagement, cinema, London. 'CELLIST, 73, St. John's-hill, Clapham-junction, S.W.11.

WANTED, by experienced 'Cellist, gent., good engt.; any business. Write to HOWELL, 293, Laobroke-grove, North Kensington, W.10.

WANTED Known, 'Cellist, disengaged Feb. 16; exper.; first-class cinemas and hotels; powerful tone; good reader; soloist; large or small orchestra; Midlands preferred.
Box 203, "The Era."

WANTED, Engagement as experienced 'Cellist; used to Tavan and other arrangements; to open after Feb. 14. 'CELLIST, 36, Beach-street, Bare, Morecambe.

WANTED, by solo and orchestral 'Cellist, good offers; cinema; 2 weeks' notice to be at lib. Box 205, "The Era."

WANTED, Engagement, Bass (lady), doubling Banjo; experienced all lines. BASS, 19, Prebend-gardens, Chiswick, W.4.

WANTED, by expd. Double Bass player, engagement in first-class Variety Hall, good Theatre, or Cinema; M.U. C/o HUNT, 26, Gt. George-street, Liverpool.

WANTED, by smart young Double Bass; experienced first-class London cinemas; any bus. 94, Beauchamp-road, S.E.19.

WANTED, Engagement, by young lady, first-class Orchestral and Solo Flautiste; 8 years' various experience; highest references. Good offers for theatre, cinema, &c., A. P., 10, Shepherd's Bush-road, Hammersmith, W.6.

WANTED Known, Flautist, exp. at liberty; any bus.; high or low pitch. W. L. STUBBS, 25, Farrer-street, Middlesbrough, Yorks.

WANTED Known, thoroughly experienced Flautist; either pitch; steady and reliable. O. HUBERT, 27, Alexandra-road, St. Albans.

WANTED, engt. by first-class Flute and Piccolo soloist; experienced in Grand Opera, cinema, and concert work; steady and reliable; good refs. Box 198, "The Era."

WANTED, Engagement by Clarinet; experienced either pitch. CLARINET, 30, New-road, East Portsmouth.

THE ERA
BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with

COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD

cannot be available before the week-end, the Proprietors of "THE ERA" have decided

TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY. THE NEXT ISSUE WILL BE ON SATURDAY, FEBRUARY 14th.

Price as usual - - Threepence.

THE ERA
Offices: 35, WELLINGTON STREET, STRAND, W.C.2

WANTED, by exp. Violinist, Engagement; any bus.; 2, County-grove, Camberwell.

WANTED, Engagement by Violin Soloist, now at liberty; terms mod. 52, Oswin-st., Southwark, S.E.

WANTED, by smart young Violinist, perm or odd Engts.; London, cinema and dance exp.; terms mod. HAROLD, 129, Mansfield-road, N.W.3.

WANTED, Engagement by first-class young lady Violin-Repet., able to lead; thoroughly experienced all lines. VIOLINISTE, 41, Sunbury-mansions, Shoreditch, E.1.

WANTED Known, vacant shortly, Rep., lady; thor. exp.; London or Prov. "DOMIK," Lenham-rd., Sutton, Surrey.

WANTED, by Violiniste (lady), engt.; Rep. or Second; hotel or dance orches. Box 118, "The Era."

WANTED, Engagement as Rept. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engagement, by VIOLA (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W.
'Phone, Riverside 1566.

WANTED, by 'Celliste, First Engagement; low salary for easy post. Box 209, "The Era."

WANTED, by first-class experienced 'Celliste, immediate Engt. in hotel, café, or cinema. Box 211, "The Era."

WANTED Known, NELVA SITRUK requires Lunch or Tea Engt. as 'Celliste or Jazz Drummer; open immediately. 25, Hayter-road, Brixton Hill.

WANTED Known, 'Celliste available for deputising; regular or odd days; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED Known, experienced Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, Deputising only by experienced 'Cellist, pictures or variety. Apply, DEPUTY, 26, Penn-road, Holloway, N.7.

WANTED, Scarborough, if possible, permanent engagement by all-round experienced 'Cellist; café, cinema, or hotel; couple piano or organ; good reader. Box 177, "The Era."

WANTED, by 'Cellist, further experience, cinema or café.
Yorkshire preferred.
"Inglehurst," St. John's-road, Driffield.

WANTED Known, 'Cellist, disengaged, strong tone, A 1, wishes engagement; evenings only; Cinema; S.W. or S.E. London. State terms in reply. Box 202, "The Era."

MUSICIANS' WANTS.

WANTED, by experienced Cornettist, change; present engagement, cinema, London. CORNET, 73, St. John's-hill, Clapham-junction, S.W.11.

WANTED, few nights a week or permanency, dance business, Cornet or Trumpet. Address, C. SHARP, 54, Balcombe-st., Marylebone, N.W.1.

WANTED, by Trumpet, young and of smart appearance, engt.; any bus.; disengaged Feb. 9; now with known stage band; London pref. 55, Hartham-road, Holloway, N.7.

WANTED, rehearse at once (touring revue), first-class Trumpet and Saxaphone (doubling if possible); smart appearance. Terms, refs., &c., E. C. JAZON, South London Palace.

WANTED, by Trombone, engt. in Cinema. C. B., c/o Mrs. Lyons, Mason-st., Old Kent-rd.

WANTED, by Trombone, full mutes, engts. with Dance Band. C. BOND, 20, Temple-st., S.E.

WANTED, Engagement by Trombone, can double 'Cello; cinema or variety; perm. if poss.
139, Alscot-rd., S.E.1.

WANTED Known, Orchestral Organiste requires Engagement (not pipe), or as Relief Pianiste; experienced both. 119, Bedford-road, Clapham.

WANTED, Engagement by Orchestral Organiste and Relief Pianiste, deputising Wednesday, and Monday afternoon, Thursday afternoon, Friday evening. ORGAN, 119, Bedford-road, Clapham.

WANTED, by Organist, solo or orchestral. Situation in cinema; £5. Write, ORGANIST, 33, Portland-road, S. Norwood.

WANTED, an engagement by Organist (Mastel); town only. E. ROSE, 5, Tolmer's-square, Euston-road, N.W.

WANTED, ENGAGEMENT BY ORCHESTRAL ORGANIST; THOROUGHLY EXPERIENCED; READ ANYTHING; TERMS REASONABLE; NEAR LONDON IF POSSIBLE. BOX 216, "THE ERA."

WANTED Known, young lady Pianiste desires engt. under good Leader, to gain further exp.; good reader and worker; Brixton area. Box 104, "The Era."

WANTED, Pianiste, solo and orchestral, with all-round experience; brilliant player; invites good offers for concert, hotel, or high-class cinema; town or South Coast. PIANISTE, 20, Hampstead-road, N.W.1.

WANTED, by Relief Pianiste, Deputising, &c., cinema; thoroughly experienced. G. D., 31, West-End-avenue, Leyton, E.10.

WANTED, by Cinema Pianiste, Relief or Orchestral, engagement; first-class experience; also Dance work. M., 2, St. Thomas-square, Hackney.

WANTED Known, lady Relief Pianiste, at liberty. GRAY, 30, Fleming-road, Lorrimore-square, Walworth, S.E.

WANTED, Engt. by good, expd. Orch. Pianiste only, or with good Violinist; café, hotel, lounge, &c.; smart couple; exten. library. TERESA L. BATES, 7, Claverdale-road, Brixton.

WANTED, by brilliant Relief Pianist, 2 days weekly, deputising. MISS BRYER, 116, Adelaide-rd., N.W. 'Phone, Hampstead 7167.

WANTED, Engt. by lady Orch.-Pianiste; 10 years' exp.; high-class musician; could act as Mus. Dir. and Leader. M. FABRY, 19, Barnard-hill, N.10.

WANTED, by first-class Relief Pianiste; 10 years' cin. exp.; can open at once. PIANISTE, 13, Victoria-road, Stroud Green, N.4.

WANTED Known, young lady Pianiste would like to join dance musicians; mutual practice or otherwise; would deputise at moment's notice; dances, dinners, &c. Low fee. 28, Pembury-grove, Clapton, N.E.5.

WANTED, by Orchestral and Solo Pianist (lady), permanent engagement in theatre, music hall, or cinema; thoroughly experienced in any business; reliable testimonials.
PIANISTE, 3, Mill-st., Bedford.

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Any evening, except Sunday. Please note new address, MISS PIETERSEN, 21, Lavengro-road, West Dulwich, S.E.21.

WANTED, by DORIS LEDERS, thoroughly experienced Orchestral-Pianiste, deputising or good engagement. "Glaslyn" Station-rd., Sidcup. 'Phone, Sidcup 434.

WANTED Known, OLIVE EYLES, experienced Orchestral-Pianiste, disengaged. 89, Shirland-gdns., Maida Vale, W.9.

WANTED, by Orchestral Pianist (lady), Permanent Post, in or near Glasgow; cinema, café; play music at sight; brilliant jazz exponent. Box 203, "The Era."

WANTED Known, Syncopated Dance Pianist requires Evening Engagements; expd., reliable; can supply first-class band or individuals. Offers, RON. GRAY, 3, Park-avenue, N.22.

WANTED, by Pianist, engagements for dances; sight reader; rhythm; exp. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED, Engagements by Pianist, experienced, rhythm and syncopation, has run own band; Cambridge and Public School man. Write, L., 8, Knaresborough-place, S.W.5. Western 6879.

WANTED, by Pianist, engt., cinema; expd.; (harmonium, violin, secondary instruments); library; perm. desired. PIANIST, 48, Blyburgate-street, Beccles, Suffolk.

WANTED, by experienced picture Pianist, engagement; permanency; library; now near Essex. Terms £2 2s. nett. Box 189, "The Era."

WANTED, by Pianist and Organist (male); 13 years' experience; engagement cinema; resident in Glasgow.
Accept work either Scotland or England (South preferably).
Box 188, "The Era."

WANTED, by young Pianist, Engagement with Dance Band. 43, Gloucester-rd., Finsbury Park, N.4.

WANTED Known, first-class Orchestral Pianist at liberty Feb. 9; cinema or café preferred; tip-top refs.; excellent sight reader. PIANIST, 9, Wellington-terrace, Arundel-street, Derby-road, Nottingham.

WANTED, by expert Dance and Variety Pianist, engagement, Monday, Tuesday, Thursday, Friday, at your price. Box 193, "The Era."

WANTED, Engt., by Pianist (Gent.); Cinema; experienced; fine library; good appearance; go anywhere; salary £2 10s.; permanent. PIANIST, 3, Stepney-terrace, Prendergast, Haverfordwest, Pembs.

MUSICIANS' WANTS.

WANTED, Engt. by Solo Pic. Piano-Organ (gent.). 10, Swing Gate, Berkhamsted, Herts. Any dis.

WANTED, by Orch. Pianist, further exp., in N.W. or W. London café or cinema, &c. Low salary. Write, T., 9, Aldred-road, W. Hampstead.

WANTED, re-engt. by first-class Orch. Pianist; fully exp. 98, Upper Richmond-road, East Sheen.

WANTED, Permanency by first-class solo (relief) Pianist; ex. reader and extemporiser; orchestral piano if necessary; London only. 'Phone: Maida Vale 1169.

WANTED, engt. by Relief Pianist-Drummer, with Glock. and effects, &c.; good useful man in cinema; S.E. district if pos. Box 214, "The Era."

WANTED, by first-class Pianist, engts., jazz or straight; whole or part time; young, smart and reliable. JACK EDWARDS, 15, Bloemfontein-avenue, Shepherd's Bush.

WANTED, by Pianist, Engt., cinema; 14 yrs.' experience; good library; permanency desired; Organ as second instrument; terms mod. Box 201, "The Era."

WANTED, Engagement, perm. or dep., by first-class male Orchestral-Pianist; excellent reader, steady and reliable; open for cinema, music hall, or dance. PIANIST, 3, Chesterfield-st., King's Cross, London.

WANTED, Engt. by first class Orchestral-Pianist and Accompanist, cinema or café; reasonable offers only; open to deputise. V. H., 16, West End-ave., Leyton E.10.

WANTED, Engagement by brilliant Relief Pianist; would deputise; London and suburbs only; reliable. L., 13 Burnley-road, Stockwell, S.W.9.

WANTED Known,
Vacant Feb. 14,
A FIRST-CLASS DANCE PIANIST.
Excellent rhythm and technique.
No. 1 refs. from Palais, Stage, and Clubs.
Six years' exp. in the profession.
For first-class offers audition willingly arranged.
PIANIST, 2, Ellington-street, Barnsbury, London, N.7.

WANTED, by expd. Harpist; solo and orchestral; pics., &c. HARGREAVES, Opera House, Harrogate.

WANTED, by Lady Banjoliniste, Engagement in dance band. M. E., 19 Offley-road, Brixton, S.W.9.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sundays; first-class offers only. BANJO, 3, Nutt-street, Peckham, S.E.15.

WANTED Known, Dance Banjoist, open for odd dates; not Saturdays. FRED LEWIS, 29, Shenley-rd., Camberwell, S.E.5.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED Known, Experienced, Reliable Dance Banjoist at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, Engagement by Banjo, Tenor, and double Violin; any bus.; good library, and read any parts. 36, Franklin-rd., Harrogate, Yorks.

WANTED, engagements, Banjoist, proficient, correct chords, melody, rhythm. BROWNE, 17, Chandos-road, Tottenham, N.

WANTED, by "G." Banjo, Engts.; chords and rhythm; memorise; open for next Saturday. Write or call, BANJO, 66, Muncaster-road, West Side, Clapham Common.

WANTED, by experienced Dance Banjoist, Engts. 'Phone: Victoria 8020 Ext. 33. AGNEW, 7, Kingston-house, Camden-street, N.W.1.

WANTED, Engt. by first-rate Banjoist; harmony and melody. S. C. T., 42, Howland-street, W.1.

WANTED Known, Banjoist, disengaged, doubling Violin and String Bass. P. F. H., "Burghclere," The Avenue, Chingford, E.4.

WANTED Known, TUX COLLINS, Tenor Banjoist, at liberty. 32, Paulet-road, London, S.E.

WANTED, by Banjoist, exp. own parts; Engagements. 21, Albion-square, Dalston, E.8.

WANTED Known, Banjoist, experienced dance work, has a few vacant dates. 66, Mcremead-road, S.E.6.

WANTED, Summer Engagement, Banjo and Sax.; good tone; showman; long exp. Good offers to HARRY WEEKES, sax-banjoist, Iffley, Oxford.

WANTED, Engts. by reliable and exp. Dance Banjoist (long arm); full chords and synco.; supply own parts; terms reasonable; audition given for first-class work. CAWLEY, 137, Alscot-road, S.E.1. 'Phone: Victoria 5219.

WANTED Known, Jazz Drummer, experienced; good outfit; willing to join a band or odd nights. TILLSON, 80, Sarsfeld-road, S.W.12.

WANTED Known, Drummer vacant direct from Paul Specht's Orchestras New York. Box 34, "The Era."

WANTED, by C. BUTT, Drummer, and J. Quin, Banjoist, Wed. and Sat. engagement. 2, Eswyn-road, Tooting, S.W.17.

WANTED, Engt. by Dance Drummer; would join Dance Band for further experience. Call or write, 12, Plevna-rd. S. Tottenham, N.15.

WANTED, Engagement, Tympani Drums, &c.; experienced any business; odd picture dates; liberty Monday. 15, Lavender-terrace, S.W.11.

WANTED, a change by a fully experienced Orchestral Drummer-Tympanist; 14 years' exp.; 4 years present engt.; good reader and all-round performer; complete first-class outfit; cinema preferred; 6 mats. and 6 evenings. Good offers only. Box 183, "The Era."

WANTED, Engagement by smart Dance Drummer, West-End style and rhythm, regular Sundays or Mondays, or odd. 'Phone, East 4099. A. B., 204, East India Dock-rd., Poplar, E.

WANTED, Summer Engt. by first-class Dance Drummer, West-End exp., smart young (22); good vocalist and showman; can double Violin. DRUMMER, 56, Deauville-rd., Clapham, S.W.4.

WANTED, immediately, Engagement by first-class Dance Drummer, with first-class Dance Band. Hotel and dance club experience, at home and abroad. West-End style. Good rhythm and syncopation, &c. Distance no object. Go anywhere. Excellent American kit (Ludwig). GREENWOOD, The Bungalow, Waterhead, Ambleside, Westmoreland.

WANTED, by smart, tall Drummer, odd dates, or will join band; experienced and reliable; good appearance; moderate terms; double Banjo and flex-a-tone. 2105 City. 60, Thornfield-road, W.12.

MUSICIANS' WANTS.

WANTED, Engagements by Dance Drummer; would deputise. CLARK, 43, Limes-avenue, New Southgate, N.11 'Phone: Holborn 2622.

WANTED Known, Tympanist and Drummer, at liberty for first-class engagement; own Tymps., Drums, Bells, all effects; concerts, hotel, restaurant, or dance orchestra; exp. all lines; open at once. Best offers only. Write, TYMPANI, 20, Wharton-street, W.C.1.

WANTED Known, Glasgow Jazz Drummer just finishing contract, good showman, wishes Permanent Engagement. Box 207, "The Era."

WANTED, Engts. by first-class Dance Drummer (22); smart appearance; West-End experience and style; vacant Sat., 7th inst. HARLOCK, 1, Killyon-road, Clapham, S.W.8.

WANTED, Engagement, London, Tymps., Drums, Glock., Bells; experienced. TYMPANIST, 107, Major-road, Stratford, E.15.

WANTED Known, a real good Dance Drummer has a few vacant dates; moderate fee. F. V. MOSS, 5, Barham House, Handel-st., W.C.1.

WANTED, by smart Ladies' Trio, completing winter engt., good offers. Box 220, "The Era."

WANTED Known,
Dance Trio (Piano, Vn., Drms.); experienced, young, good appearance, desire engt., summer; hotel, café, anywhere. Perfect time, rhythm. Can augment. Free April, after successful winter season. Performers, not "duds." Photo if desired. Apply, Box 181, "The Era."

WANTED, Engagement by Trio, v., p., c., café, cinema, hotel, &c.; highest refs., Press notices; excellent library, all the best and latest; season or permanency. Box 184, "The Era."

WANTED, engagements.
SYNCOPATED MELODY QUARTETTE.
Can be heard Hampstead Town Hall, any Saturday (third season).
F. C. BEVIS, 9, Harvist-road, N.W.6.

WANTED, Engagement. Richmond, Kingston districts, exp. Syncop. Quartette; perfect rhythm. W. H. C., 69, Stanley-gardens, Teddington.

WANTED Known. Offers for summer by excellent Band (Versatile Four), hotel or café. 118, Lewis Flats, Fulham, S.W.6.

WANTED KNOWN, BRILLIANT SOLO 'CELLO AND SINGING CONDUCTRESS AND HER LADIES' ORCHESTRA, OPEN ENGAGEMENT FOR SUMMER SEASON, 1925; LONG WEST-END CAFE AND THEATRICAL EXPERIENCE, SYMPHONY, AND DANCE BAND WORK. ADDRESS, CONDUCTRESS, LADIES' IMPERIAL CLUB, 6, LEXHAM-GARDENS, W.8.

WANTED, high-class summer engagement by excellent Ladies' Concert Orchestra; any number. Full particulars first instance, Box 725, "The Era."

WANTED Known,
ORCHESTRAS. VOCALISTS.
For every occasion. Immediate service.
THE MAY WALTER ORCHESTRAS,
3, Macclesfield-st., Shaftesbury-av., W.1.
'Phone: Gerrard 7630.

WANTED Known, the Channel Islands Dance Orchestra, Guernsey's Premier Dance Band, are open to engagements during summer, 1925. All coms., H. WILLIAMS, 3, St. John's-terrace, St. John's, Guernsey, C.I.

WANTED Known, Pelican Dance Orchestra (Piano, Violin, Saxophone, Banjo, Drums). A perfect combination of live musicians; all professionals. The Nall Secundus Band for Dances, Dinners, Receptions, &c. Special terms for a series engagement. Apply, SECRETARY, 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

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BIRTHS, MARRIAGES, & DEATHS.

NICHOLLS.—About midnight, Jan. 26-27, after a short illness, "Charlie" Nicholls, at the Mechanics' Arms, Longsight, Manchester, in his 64th year. Interred at the Southern Cemetery on the 29th. Deeply regretted.

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For Season 1925.
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The Council are prepared to consider offers of rental for one, three or five years for this site, upon which is erected a Pavilion (Steel and Iron Structure) with seating accommodation for 800 persons and a large Stage and Dressing Room. **By arrangement the Concert Party may be allowed the use of the Band Stand on the Promenade for morning performances.**
The Council does not bind itself to accept the highest or any Tender.
Tenders, with references, etc., to be delivered by 12 noon on Monday, the 16th day of February, 1925, and addressed to the undersigned, marked "Bandstand Tender."
T. J. SAMUEL, Town Clerk.
Town Hall, Aberystwyth.

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"PETER AND PAUL."

Play, in Three Acts, by H. F. Rubenstein, presented by the Play Actors at the New Scala Theatre on Sunday, Feb. 1, 1925.

IN PETER'S WORLD.
Peter ..... J. H. Roberts
His Mother ..... Lucie Milner
Ruth ..... Molly Lumley
Tom ..... Cecil Trouncer
Edith ..... Ann Desmond

IN PAUL'S WORLD.
Paul ..... Franklin Dyall
Eva ..... Hilda Moore
Gerda ..... Marjorie Brooke
The Same (as adult) ..... Hilda Moore
A Landlady ..... Winifred Oughton
A Nurse ..... Margaret Carter
A Reporter ..... Walter Hudd
A Housekeeper ..... Adah Barton
A Pianist ..... Doreen Erroll

IN ANOTHER WORLD.
Voices (in Prologue) ..... Matthew Forsyth, J. H. Roberts, Brember Wills, John Wyse, Franklin Dyall, Mary Barton
An Angel (in Epilogue) .. Evelyn Dane

Mr. H. F. Rubenstein, who before the war wrote an amusing comedy called "Consequences" that deserved a longer run than a Stage Society production and some performances by Miss Horniman's Repertory Company, touches a deeper vein in "Peter and Paul," which was presented by the Play Actors on Sunday last. It is an ironical study of two lives, with a curious Theosophic happy ending "on another plane." Peter's ambition was to be a writer; he wanted to "tackle life" and to add something to the world's understanding. Home and children are of less importance to him than books and paper, but, by force of circumstances, he has to take his father's place in the business, to marry a wife "with a genius for maternity," and at the end is surrounded by many children and grandchildren. A few old notebooks are all that are left of his ambition.

Paul, a Scandinavian, longed for security and the fireside, the comfort of a wife and children, and a safe commercial career that would ensure these things. In fact all that Peter, in England, had. Instead, he marries an ambitious woman who deserts him, his daughter falls ill through neglect, and he is forced to leave the country because of his opinions. In place of contentment in a happy home, with laughing grandchildren for company, in the last scene he is found surrounded by the laurel wreaths of fame, the belated tributes to his genius as a writer.

Two unhappy men in different spheres, who never meet on earth, are brought together on "another plane," where they exchange experiences, so that Paul's sufferings enrich the unhappy Peter, and Peter is profited by Paul's "trail of heart's blood." In our opinion little of value was added to the play by the epilogue, for the irony of the two lives would have been heightened without taking the two souls to "another plane." These fantastic scenes rarely succeed on the stage.

"Peter and Paul" is the sort of play that calls for a Sunday production. The author is a person of imagination who has something definite and interesting to say, and, on the whole, he has said it sincerely and well. The writing is remarkably economical, although, by the nature of things, it is impossible to deal adequately with two separate destinies in three short acts. The play seemed a trifle thin, and total effect was not helped by the long pauses between the six scenes on Sunday night. There was a moving sincerity about some of the passages, however, and the two final episodes were particularly good.

Mr. J. H. Roberts, as Peter, and Mr. Franklin Dyall, who played Paul, acted with fine understanding, a telling sincerity and an appreciation of the finer points of the play. They were magnificent in the two end scenes. Miss Hilda Moore cleverly differentiated the two characters of Paul's wife and, in the later scene, his daughter. Her rebellious Eva contrasted vividly with the quiet sensitiveness of the daughter. Miss Ann Desmond, Miss Molly Lumley and Mr. Cecil Trouncer gave good performances in other parts.

The play was produced by Mr. Franklin Dyall, and the special music for the play was composed and conducted by Mr. Alfred Reynolds.

"Peter and Paul" is published by Ernest Benn, Ltd., in their series of Contemporary Dramatists (3s. 6d. and 5s. net).

"Musical Revels."

At the Victoria Palace next week "Musical Revels," with Hope Charteris, Eve Dickson, Chas. Windsor and Fred Edgar pays a quick return visit to this house.

"MR. STUDLEY REVOKES."

Farcical Comedy in Three Acts, by J. Smith Wright. Presented by Interlude Players at the New Theatre on Jan. 20.

Fellowes ..... Mr. Hugh E. Wright
Richard Studley .... Mr. Bryan Powley
Mrs. Murgatroyd ..... Miss Margaret Scudamore
Kathleen Murgatroyd ..... Miss Kathleen Stuart
Billy Murgatroyd ..... Mr. Frederick Burtwell
Nurse Connolly ..... Miss Cathleen Macarthy
Mr. Tucker ..... Mr. J. Smith Wright
Jack Studley ..... Mr. Jack Raine
Pearl Lavine ..... Miss Doris Deane
Job Porter ..... Mr. Martin Lewis
Georgina Walsh .... Miss Hilda Lurcott

The Interlude Players, departing from their usual practice, arranged a special matinée on Tuesday, Jan. 20, at the New Theatre, in aid of the Extension Appeal Fund of the Elizabeth Garrett Anderson Hospital. A long programme, which included two new plays and some vocal items by Miss Lily Farney and Miss Alice O'Brien, drew a big audience, and a number of well-known actresses sold programmes and made a collection during one of the intervals. Miss Lilian Braithwaite made an eloquent appeal for the Fund, outlining the work of the hospital, and stating, among other interesting facts, that the hospital had wards where professional women could get expert medical attention for three or four pounds a week.

Mr. J. Smith Wright's play, "Mr. Studley Revokes," proved to be an unpretentious but quite entertaining farce. There were some bright situations and plenty of new jokes were sprinkled among a number of old ones. Wills have played their part in farcical comedies, and in this play they abound. Mr. Studley has been left a large fortune on condition that it doesn't pass on to his son, Jack. It is a cruel condition that he is anxious to elude, which is understandable, seeing that Jack is a very presentable young man. So Mr. Studley determines to get his son engaged, and then leave the money to the fortunate fiancée. There are signs of an entanglement with a doubtful young lady called Pearl Lavine, who turns out to be the daughter of the butler, Fellowes; so when Mr. Studley is assumed to be drowned on a sea voyage it is not surprising to hear of a will announcing her as his heir on condition that she marries Jack. Pearl's exultation is somewhat damped by Jack's depression at the news, but a minute or two later another will is discovered making Nurse Connolly his heir on the same condition, and then a still later codicil conferring a similar benefit on a charming young cousin. It is the last young lady who is acceptable to Jack, and this is good news to Mr. Studley, who isn't dead at all, but had been in the room all the time, disguised as a relation who had come up for the funeral.

The comedy was excellently handled by a good cast, and Mr. Bryan Powley is in particular to be congratulated upon his disguise in the last act. He cleverly changed not only his make-up as Mr. Studley, but the character. Miss Doris Deane gave a spirited performance as Pearl, and Mr. Jack Raine presented a clean-cut idea of Jack. Mr. Hugh E. Wright gave another of his delightful lugubrious studies as Fellowes, and the author himself acted well as the family lawyer. There was also capital support from Miss Margaret Scudamore, Mr. Martin Lewis, Miss Cathleen Macarthy, and Mr. Frederick Burtwell.

The play was produced by the author.

A comedy in one act, by Miss Gertrude Jennings, preceded the farce. "Cat's Claws" shows the talented playwright in a somewhat different mood from her usual light-hearted fare. The scene is a bedroom in a country house, and Eva Adamson by a trick has discovered that Lady Ciceley Byrne is visited at night by her—Eva's—fiancé. Eva threatens to expose her friend, and then learns—to her dismay—that they are married and have kept it secret because they are poor. She also learns (what she already knew) that the man did not love her, but became engaged to her because she was rich. Will Eva reveal their secret? Cicely is kept on tenterhooks until the last moment, when Eva draws in her claws and continues her face massage. A slight little piece, excellently acted by Miss Kate Cutler as the wealthy woman who has lost her youth, Miss Cathleen Nesbit as the attractive young aristocrat, and Miss Maud Buchanan, who gave a clever little study of a lady's maid.

"THE LADY FROM THE SEA."

Mr. J. T. Grein's Independent Players.

Ibsen has always seemed to the writer to be a poet who strove hard to be a realist, and it is in "The Master Builder" and "The Lady from the Sea" rather than in the plays of the middle period that he is seen at his unfettered best. The play that was presented by Mr. Grein's Independent Players on Monday afternoon at the Lyric Theatre is a fine imaginative flight. In idea it is pure poetry, although perhaps in execution, owing possibly to the somewhat stilted translation, it is not all that could be desired. Some of the etceteras in "The Lady from the Sea" are very tedious, and one gets wearied by bromidic schoolmaster, Arnholm, and the stupid and seedy young sculptor, Lyngstrand. But Ellida is firmly and strongly handled and stands out quite definitely in the play. She and her call to the sea, coupled with the queer betrothal to the mysterious stranger, have the fascination and appeal of a great poem. In keeping with the whole conception of freedom is the fine climax of the play: her refusal to go away with the stranger after being given a free choice by her husband.

Miss Lillebil Ibsen is a very sensitive actress, and her performance as Ellida was instinct with the strange beauty of the character. She has an exquisite voice and can give an arresting significance to apparently commonplace remarks, as, for instance, when Ellida describes her first meeting with the man and his compelling power over her. One could believe in the lady from the sea and the "allure" of the stranger with such an understanding exponent of the part. Mr. Arthur Wontner made a sympathetic and gracious figure as Wangel, and a finished and lightly-sketched-in idea of Lyngstrand came from Mr. Ernest Milton. Mr. George Skillan, Miss Josephine Wilson, Mr. Cyril Hardingham, and Mr. Malcolm Morley acted well, and Miss Fanny Dowson's vivid study of the impetuous Hilda stood out. Miss Dowson should carry on the tradition and play the Hilda Wangel in "The Master Builder."

AMUSEMENTS IN SOUTH AFRICA.

Leon M. Lion and Renee Kelly make Big Hit in Cape Town with "The Chinese Puzzle"—Hetty King Scores Success in Durban.

FROM OUR CAPE TOWN CORRESPONDENT.

CAPE TOWN, Jan. 8.—Despite the heat wave, and the natural tendency on the part of the public to seek outdoor pleasures for coolness and fresh air, the Cape Town season of "The Chinese Puzzle," which started on Dec. 29, under the direction of the African Theatres, Ltd., has been a big success. The first week drew capacity, and the second week, at the time of writing, bids fair to do likewise. Mr. Lion, with due consideration to the tastes of his South African audiences, drawn from all quarters of the globe, and therefore exceedingly hypercritical, did wisely in placing on the South African stage a play that would appeal to his patrons, and at the same time produced on an equality to a West-End production. The stage setting is undoubtedly the best seen out here for some time. Mr. Lion has apparently spared no expense or trouble to make the scenes in the play a work of art, not only in the decorative sense of the term, but in the carefully detailed surroundings essential to the spirit of the production. As the Marquis Chi Lung, Mr. Lion treats us to a wonderful make-up, and at the same time, wonderful costumes. His acting has that gripping dramatic power which carries the true art of the actor. There is no attempt to overstep the boundary of realism. Miss Renee Kelly is excellent as Naomi Melsham. There is a delightfully finished touch in her work that must win appreciation, enhanced by a charming stage personality. A cleverly played character study was that of Ambrose Flower as Armand de Rochecorbon. His acting was fine, avoiding any attempt to overdo it. Miss Margaret Damer was excellent as Lady de la Haye, playing her part with ability. Mr. Frank Freeman gave a fine study of Sir Roger, as did Mr. Hylton Allen as Paul Marketel. Miss Ethel Ramsay has a small part as Mrs. Melsham, but it is a good part in her clever hands. The rest of the cast is well sustained. The next production is "Outward Bound."

In a chat with "The Era" correspondent, Mr. Lion spoke highly of South African audiences, classifying them as equally discriminative as the West End of London. The South African audience want the best, and they must get it. He said that they had had a delightful time in Johannesburg, and the people of Cape Town were trying hard to outbid Johannesburg's hospitality. Miss Renee Kelly expressed her delight with South Africa, and the warm-hearted hospitality extended to her and her colleagues. She said this land of sunshine was glorious. Through "The Era" correspondent she sends her kindest regards to all her friends.

The Tivoli, which hitherto has been running with full vaudeville bills, reverted to a bio-vaudeville programme commencing Dec. 31. It is announced that a number of people prefer such a style of show, and as the African

(Continued at of next col.)

"THE CLOVEN HOOF."

A Fantasy, in Three Acts, by Theo p ilus Charlton, produced at The Playhouse, Cardiff, on Jan. 19.

The Visitor ..... Gibb McLaughlin
Sir Philip Stone, M.D. (Bart.) ..... Arthur Bawtree
Frank Douglas ..... Howledcon Cluff
Robert Lindsay ..... Russell Sedgwick
Davies ..... E. W. Waddy
P.C. Collins ..... Val Norton
Miss Khwa ..... Enid Lindsey
Lady Stone ..... Hetta Bartlett
Hilda Stone ..... Innis Shawen

For the second play of his series of new productions at the Playhouse, Cardiff, Mr. A. Greville Collins presented a fantasy, entitled "The Cloven Hoof." The piece was well received, but would require some remoulding before it could be described as a successful play. In its present form it is neither drama nor farce, but has the two indiscriminately intermixed; drama is dropped for farce at a moment's notice, and *vice versâ*. The piece has many thrilling moments, and the author should decide if the play is to be developed on those lines; if so, the comedy element must be considerably reduced.

The action of the play takes place in the household of Sir Philip Stone, and concerns the family's peep into the future through spiritualistic methods. A professional medium has the strong support of Lady Stone and her daughter Hilda, but Sir Philip, with Hilda's fiancé, is greatly upset at the hold the movement is securing on the two ladies, more especially on Hilda. At an investigation Frank Douglas gives Hilda a test, and the result far exceeds his expectations, as a visitation appears, to develop later into no less than Lucifer himself masquerading in a man's earthly form. Lucifer naturally upsets the household, and has interviews with separate members of the family, but pays more attention to Hilda. It takes several explanatory discussions to effectively put forward Lucifer's object in always endeavouring to make the world do the wrong thing, and eventually he succeeds in impressing Hilda with the notion that the next world is better than this one, and the quicker she leaves her present state the sooner she will enjoy the blessings waiting for her. Just when the audience is expecting Hilda to put her new-found longing into practice, and make her departure to the next world, she unexpectedly developes fresh strength, defies Satan, and eventually brings about his earthly downfall by the means of the breaking dawn. The lesson proves a cure for Hilda's delving into the unknown.

Mr. Gibb McLaughlin as The Visitor has an unusual part to portray, but his strong histrionic powers prove more than equal to the task placed upon him. Miss Hetta Bartlett as Lady Stone is very natural throughout, and her interpretation could not be surpassed. Miss Innis Shawen in the rôle of Hilda Stone has a trying part, and aquits herself most creditably. Mr. Howledson Cluff is most satisfactory as Frank Douglas, Sir Philip has a reliable exponent in Mr. Arthur Bawtree, Mr. Russell Sedgwick in a light-comedy rôle is a great asset, Miss Enid Lindsey as the medium does excellently, while Mr. E. W. Waddy and Mr. Val Norton are responsible for much merriment.

WIMBLEDON THEATRE.

"Charley's Aunt" continues to run as smartly and briskly as ever. Mr. James L. Page remains the inimitable Stephen Spettigue. Mr. Kendrick Huxham was very successful as Lord Fancourt Babberley, and deserves much praise. Mr. Arthur Lowrie and Mr. Charles Lornock as Chesney and Wykeham, the undergrads, were capital. Miss Margaret Murray as Donna Lucia, from Brazil, was stately and imposing, while Miss Margery Hearn was a very sweet Ela Delahay. Miss Joan Read as Kitty Verdun and Miss Ivy Walenn as Amy Spettigue were a pair of pretty, engaging young girls. Mr. Arthur P. Bell as Sir Francis Chesney, and Mr. Walter Dolphin as Brassett, the college scout, were both excellent.

Theatre Royal, Hebburn.

This house is now under new management. Mr. J. H. Dawe is lessee and general manager, and Mr. Sydney Dawe, manager.

(Continued from preceding col.)

Theatres, Ltd., are now lessees of the Opera House, they will be able to stage revues, pantos., and musical comedies there, instead of utilising the Tivoli. The prices have been reduced to 4s., 3s., 2s., 1s. 6d., plus tax, with two or three acts on the bill, and the balance moving pictures. Should a star act be arranged for, then a full vaudeville bill will be given at raised prices. Week commencing Jan. 7: Florence Rex is a clever artist, with a good act, and made a hit. She has a good style in her work, and her touches of low comedy are excellent. She sang "I Wonder," "How To Look After a Husband," and "Singing the Changes." In response to calls, she gave a Colonial monologue, "Kiss the Old Lady for Me." Bilton and Max put over a comedy act with amusing crosstalk. They had a good show, and went well. "Nereide," an illusion presented by Professor D. Mellini, was cleverly worked, and got the audience guessing.

Natal, Durban.

Hetty King scored a big success at the Criterion. She sang six songs, and was compelled to give a speech. Included in the bill are the Vesta Sisters, singers and dancers; Madge Kennedy, the "perfect flapper"; pictures.

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FROCKS AND FANCIES.

Frocks and their Accessories in the New Success —The Return of Blue—The Suit of To-morrow —Pyjamas are Exotic—Button-hole Problems— House and Club Colour Schemes.

Bits and pieces! That's one of the prophecies I have seen about the new frocks, and perhaps the variety of beads and fringes that adorned the very short, very tube-like metallic frocks in the already famous dinner scene in "Spring Cleaning" were the forerunners. Miss Cicely Byrne had the smartest, of course—hers was a positively moulded-to-the-figure silver tunic edged with silver and mauve beads over a mauve sheath. Her satin shoes were of a slightly deeper mauve than the frock, and, of course, she wore flesh-coloured stockings.

The Rest.

Naturally Cathleen Nesbitt has to wear rather startling clothes, not because ladies of the oldest profession in the world really do, but because, as she told an interviewer afterwards, one has to exaggerate on the stage. The afternoon frocks were very smart, but, with the exception of Edna Best's, not particularly new—it doesn't matter, as the play will probably be re-dressed once or twice before its run ends. The cocktail-drinking débutante played by Edna Best was given a suit of bottle-green—one of the new waistcoat ones—slightly waisted. The waistcoat, by the way, was white, and the stock—very stocky—was black.

Where, and Oh Where?

Beige and brown! Oranges and lemons—and where, oh where, are those navy blues without which no self-respecting Victorian woman felt her wardrobe complete? I'm almost beginning to hanker for the sight of a navy blue suit so that the rumour that there really *are* to be blues again cheers me considerably. I don't pretend to prophesy that there will be navy blue serges or gabardines, but I really do think we shall see some navy blue charmeuse for afternoon frocks and quite—yes! quite a lot—of blue evening frocks, from the palest of glacier blues to quite deep powders and pervenches.

"Lightnin'" Frocks.

We were all of us so taken up with "Lightnin'" himself in the new play at the Shaftesbury that many of those really attractive frocks passed almost unnoticed amongst the feminine members of the audience. If only our business girls would take a leaf out of Miss Norah Robinson's book!—her neat little coat and skirt in the Court scene was ideal, and either black or very dark navy blue—I couldn't tell which from my seat. Another herald of spring in the way of a suit was the black one worn by one of the ladies who were seeking divorce. It was fitting at the normal waistline and flared out quite considerably—almost like an abbreviated riding-habit. With it was the short, very tight, skirt of the moment, the neat little hat, and a carnation in the lapel of the coat.

Pockets.

Colours most prominent here I noticed were browns—the bright cinnamon shade—beiges, and oh! I loved that little stone-coloured frock of Norah Robinson's, with its plain back, its yoke and pockets of lace—yes, lace! While cyclamens and orange tints were to the fore!

Pyjamas.

Those orange pyjamas of Miss Robinson's were more than half-concealed by her mauvy-petunia-coloured brocade bedroom wrapper; the colour combination sounds perfectly horrid, but it really looked quite well as she tripped up the stairs of California-Nevada Hotel in Act I. And that reminds me. Walking along the Brompton-road, I saw quite a little crowd collected round one of the windows of a big store there, looking at a display of the most exotic pyjamas I have seen outside a Paris dressmaker's. Lacquer red trews allied to black satin jackets, Chinese blue trousers and embroidered coats. Here the idea seemed to be "contrast." I noticed, too, that the spectators were mostly men. Women seemed to be taking little interest in this so-called part of their attire. Does it mean that fewer women go in for this type of garment than we imagine?

The Coming Flower.

The end of the sales gave everyone a chance of buying those beige and scarlet camellias and red-rose buttonholes for the proverbial "next-to-nothing." This *may* not have dealt this fashion its death blow, but I rather thing that if we wear camellias at all we shall go back to the white ones. Luckily, the newest and prettiest of the spring buttonholes won't be able to be imitated cheaply. These are tiny clusters of those lovely coloured anemones which are just a joy to the thrifty because they keep so well in the house—the real ones, I mean. They are made of feathers, of course; not ostrich feathers, but the goose quills. They are dyed quite perfectly in those deep, rich tones that anemones have.

An Extravagant Notion.

Of course, if you can afford to have fresh flowers every day, you can do as one woman I know is able to do. She tells her maid what frock she is going to put on, and then the maid telephones to Goodyear's for a buttonhole to match—one of the Victorian posies, of course, because they suit her type! This reminds me that I am afraid the artificial buttonhole has hit the itinerant seller of bunches of violets very hard.

Decorations.

Jade green doors, a red lacquer cabinet and a huge jar of lapis lazuli enlivened the pale lilac walled dining-room in "Spring Cleaning" and gave us a hint for our flats when our domestic spring cleaning period arrives. Another new note in decoration I found at the newest dance club, "The Golden Club," in Golden-square. The walls are lined with golden brown canvas most of the way up, ending in sky-blue above concealed lights, while the comfy settees and curtains are of deep blue cretonne patterned Chinese fashion, and the table-cloths are blue, too. The waiters, just to carry out the idea, wear blue sashes. It's an attractive little place, and for once you can get in through an ordinary door and with no mysterious passages to traverse.

Bits from Bath.

Mrs. Valentine Munro, who during the war was the resident manager at the Theatre Royal, Bath, and still resides in the city, will stage "Hamlet" one afternoon in May. The cast will consist entirely of ladies of her Shakespearean class.

When the Godwin-Hallett Opera Co. make their first appearance at the Theatre Royal next Monday more than the usual local interest will be aroused, as Mr. Alfred Godwin is a native of the city and was educated at King Edward's School. He was formerly with both the Carl Rosa and Moody-Manners companies.

"Blissful Ignorance."

At the local public hall on Monday next the Altrincham Garrick Society will produce a new three-act comedy by W. V. Garrod, entitled "Blissful Ignorance." Seven evening performances will be given. A similar number of performances of the piece will be given by the Newcastle-on-Tyne Repertory Players during the week of March 23.

A new one-act play of the Grand Guignol order by Mr. Garrod, called "Cheating the Hangman," will be broadcast from the Birmingham Station on Monday.

Seats are already being booked for the next Bayreuth Festival, which begins on July 22 and ends on Aug. 20. Five performances of "Die Meistersinger" are to be given, seven of "Parsifal," and two series of "The Ring." Thirty-five gold marks is the price of each ticket. Requests for information should be addressed to the Verwaltung der Bühnenfestspiele, Bayreuth, but it should be understood that an answer will be forthcoming only in the event of return postage being enclosed with the letter.

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A SINGING FOX-TROT
Written and Composed by HERBERT RULE & HARRY STOGDEN
Tempo di Fox-trot.
ad lib.
PIANO
KEY E♭
Ev-'ry-where it's ad-ver-tised "eat more fruit;" I think that's a;
Ber-tie took his An-ge-line out one night, Took her out to
Mis-sis Green and Mis-sis Brown strange to say, Went to church and
Mis-ter Brown rolled home one night, he was oiled, Wife was wait-ing
Bri-tain's ve-ry fond of sport there's no doubt, Ev-'ry game we
good i-dea, yes, eat more fruit,— In pre-his-to-ric days— they
dine and what an ap-pe-tite,— And when he'd got his bill,— just
both got mar-ried one Sun-day,— And in two years or so—
and her tem-per sim-ply boiled,— He flung his arms a-round— her
en-ter for we get knocked out,— We ne-ver seem to get— a
used to live long lives,— Well Sol-o-mon as we all know he had a thousand wives. So
five pounds six and three,— He said to her "The next time dear that you come out with me:—
Mis-sis Brown had three,— "I've got none" said Missis Green, so then said Missis B.—
neck and then did cry.— You are my an-gel dar-ling, then his wife made this re-ply.—
box-er with a biff,— We'd have a lot of cham-pi-ons in Bri-tain real-ly if:— We
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CHORUS.
Eat more fruit, eat more fruit, Don't eat mut-ton, don't eat lamb,
don't eat beef and don't eat ham, Then you'll find, then you'll find,— You'll
live to nine-ty nine be-fore you scoot, scoot, scoot, What did Eve say to Ad-am the
sau-cy lit-tle mad-am "Oh! Ad-am, you must eat more fruit!"— fruit!"
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A.A. ANNUAL MEETING.

PROPOSAL DEFEATED TO APPOINT A PRESIDENT.

The proposals to make actor-managers eligible for membership of the Council and also to create a new position of President of the Association were defeated by the members of the Actors' Association at the annual general meeting held at the Kingsway Theatre on Sunday.

Another suggestion to the effect that no paid servant of the Association shall be eligible for the Council or any committee thereof was also lost by an overwhelming majority.

Mr. J. Fisher White, chairman of the Association, presided over a gathering of about 100 members. He was supported on the stage by Messrs. Ben Webster, Vincent Carlyle, Robert Low, Stephen Jack, James English, Charles Farrell, and Misses Carlotta Anson, Helen Kinnaird, Ada Roscoe, and Kathleen Magee, along with Messrs. Alfred Lugg (secretary), A. Geo. Fry and Gilbert Hall, and Victor Knight, officials of the Association.

Mr. Fisher White reviewed the outstanding events of the past year, and stated that the most important was the formation of the Stage Guild. He emphasised the point that the Guild attempted to land a contract that was greatly against the interests of the artists. The A.A. naturally opposed that contract, with the result that the Guild put forward another contract that embodied most of the points of the A.A.'s Standard Touring Contract.

Despite the existence of the Stage Guild, and the many difficulties with which they had been faced, the A.A. had continued to make progress during the past twelve months. The work they had done had been really colossal. That showed there was a great need for the Association. That need would be greater in the future.

There was more need for the Association to-day than at any previous time in its history, in order that they could combat the attempts of the new managerically formed organisation to capture the profession—an organisation that could not enforce any of the rules that it laid down for the benefit of the artists.

The chairman then referred to the suggested alteration of rules put forward by the Council. He moved them en bloc, Mr. Stephen Jack seconding.

Each suggested alteration was considered separately.

The second paragraph of Rule IV dealing with the qualification for membership, read :—

"Any person with less than two years' professional experience, but who is devoting and intends to devote his whole time to earning his living by entertaining theatre, music hall, or kindred audiences, shall be eligible for the probationary membership, and shall pay the usual fees, but shall not be eligible for the Council, nor vote at meetings or elections. But any person accepted to membership acting in the capacity of manager, sub-manager, manager's clerk or assistant, agent or agent's assistant, shall not have the right to attend meetings, vote at elections, or be eligible for the Council."

The proposed alteration was :—

"Actor-managers who are actively and habitually practising the art of acting shall be eligible for the Council, and to attend and vote at meetings and elections."

Strong objection to making actor-managers eligible for membership of the Council, was voiced by Mr. F. B. J. Sharp on trade union grounds, namely, that employers should be in an organisation distinctly separate from the employees. When a man became an actor-manager, he said, his interests to a certain extent differed from those of the pure artist. He also objected to the proposal on the ground that when they did have actor-managers eligible for the Council the scheme was not a success.

After a long discussion the proposed alteration of the rule was lost.

The second proposal for consideration was an amendment of Rule Seven, with reference to fees and subscriptions.

The existing rule reads :—"The entrance fee shall be 5s., or such sum as may be decided at a general meeting of the members, to be paid by all nominees for membership. Such entrance fee shall be returned to any person refused membership."

And the amendment sought to make a change as follows :—"Such entrance fee shall be placed to the credit of the nominee if accepted to membership as subscription paid, but shall be returned to any person refused membership."

In effect the amendment would abolish entrance fees as such.

Objection came from many of the old members of the Association, nearly all of whom took the line that as they had had to pay entrance fees in the past, why should other people be allowed to get into the Association without paying one?

This motion also was lost on being put to the vote.

Rule 19 read as follows :—"The Managing Body shall consist of the following :—A Council of 40 Members (20 representing London and 20 representing the Provinces), which shall include :—The Chairman, Vice-Chairman, and, in addition, the Treasurer, Three Trustees and Secretary, if these officers are not already elected members of the Council."

An amendment proposed to cross out the words "20 representing London and 20 representing the Provinces," and to insert "The President" before "The Chairman." The effect of this would be to do away with different representation for London and the provinces, and to create a new position of President.

There was practically no discussion on the first part of the motion, which was adopted. The second part, referring to the creation of a President, was strongly objected to.

Mr. Fisher White explained that the idea was to get some prominent figure at the head of the Association who would be able to draw attention to the public of the benefits of the Actors' Association, and would therefore add to the prestige of the Association.

In the discussion the names of such well-known men as George Bernard Shaw, Lord Leverhulme, and Arthur Bourchier were mentioned, amongst others, as being likely to accept the office of President if they were approached. But strong objection was taken on the ground that the Association did not want a figurehead.

Rule 21 reads :—"The Council shall be elected annually by the full vote of the Association as provided by Clause 7 of this Rule. At the termination of the period of office they shall retire. In the event of any seat on the Council becoming vacant during the year, through any cause whatever, such seat shall be filled by the first on the list of unsuccessful candidates at the last annual election."

The alteration agreed to was as follows :—"The Council shall have power to co-opt any properly qualified member after the list of unsuccessful candidates has been exhausted."

Mr. Jack pointed out that the alteration would save the expenses of a ballot every time there was a vacancy.

It was also explained that it would enable the Council to co-opt somebody with special knowledge upon particular circumstances or a particular district.

A suggestion that the Council shall meet once a month was defeated, so also was the following proposal :—

"3. Executive Committee. — The Council shall appoint from its members an Executive Committee of not more than nine individuals (with a quorum of three). This committee, upon which the president, chairman, and secretary shall sit, *ex officio*, shall meet at least once a week and shall be responsible for carrying out all matters of policy and administration. This committee shall have the same power as the full Council, but shall report its activities to Council and be liable to removal by Council on a vote of no confidence."

Exception was taken to the latter suggestion on the ground that it was likely to become an autocratic body.

Miss Kinnaird said she was afraid the alteration would open the way for paid officials to become dictators. There was no reason for the meetings of the Council to be extended to intervals of one month instead of, as at present, once a fortnight.

It was agreed that the general meeting be held in June instead of February.

There was a long discussion on a motion proposed by Miss Jessica Black, seconded by Miss Helen Kinnaird, that "no paid servant of the association shall be eligible for the Council or any committee thereof."

In the end the motion was defeated by an overwhelming majority.

The financial report was adopted, after a few questions had been asked, on the motion of Mr. Vincent Carlyle, seconded by Mr. Charles Farrell.

It stated that the balance on January 1, 1924, was £745 18s. 11d. Subscriptions for 1923-4-5 amounted to £1,789 1s. 3d.; entrance fees, £301 10s., donations £4,060 9s. 6d., the total income being £7,102 19s. 11d. On the expenditure side were salaries, £1,878 0s. 10d.; organisers' salaries, £702 10s.; rent, rates, &c., £569 15s. 3d.; printing, stationery, and circulars, &c., £365 17s. 8d.; loans to members, £156 1s. 10d.; postage, £266 2s. 4d.; law costs, £659 9s. 8d.; travelling and expenses re boycott, disputes, &c., £1,128 14s. 5d.; Entertainment Federal Council, £500. The balance at the bank was £168 12s. 3d.

Cash at the bank on the death levy fund amounted to £133 18s. 4d.; the Protection Fund, £188 9s.—a general total fund of £490 19s. 7d.

Mr. Carlyle also submitted the report of the Actors' Employment Fund, which was also adopted.

In presenting the annual report and legal report, Mr. Lugg referred to the efforts made by the Association to force the Stage Guild to adopt an honourable contract at the second time of asking. He dealt with the Federal Council and its work in connection with the instituting of a closed shop at Barrow, and pointed out that although they did not achieve everything they had set out to achieve, they had made very excellent and satisfactory progress, and were looking forward to an era of re-building and careful watching with a view to the ultimate attainment of the whole of their aims.

Speaking of foreign relations, Mr. Lugg mentioned the fact that the Association's relations with Equity were still excellent, and also that an offer of mediation between the Guild and the A.A. had been received from Equity. On this matter negotiations were proceeding.

He touched upon the fact that bogus managements during the past year had been on the increase, and referred to some particular bad cases that had been dealt with.

In connection with their work for artists going abroad, he stated that the Association had been directly responsible in preventing a large number of artists going out of the country during the past year on ill-founded contracts. They exercised great stringency in regard to passports and foreign contracts. A large amount of work had been done in connection with unsatisfactory and insanitary theatres. In one case they had been instrumental in getting an entirely new set of dressing-rooms, properly equipped, and thoroughly heated throughout; and in two other cases they had been responsible for getting dressing-rooms and the stage properly heated for the comfort of the artists.

Mr. Lugg stated that the amount disbursed in benefits to members during the year was £3,698 5s. 5d., which brought the total amount disbursed since the Association was recognised as a trade union to £57,757 4s.

He referred to the question of the licensing of agents, and said that through the efforts of the Association agents now had to be licensed in Glasgow, Liverpool, and Manchester. A number of other cities, such as Newcastle, were also applying for similar powers, while other places such as Derby, Bradford, Nottingham, Leeds, &c., were considering the matter with a view of applying for powers.

Mr. Lugg added that a great deal of the trouble of the Association was due to the apathy of the members, particularly those who had not paid their subscriptions. Subscriptions amounting to £5,800 were still outstanding for last year, making a total amount of £30,000 since 1919.

In conclusion, he thanked Messrs. Andre Charlot, Robert Courtneidge, Donald Calthrop, and Arthur Bourchier for their great assistance to the Association.

Mr. Ben Webster seconded the report, which was agreed to without discussion.

The report of the organiser (Mr. Fry) stated that, although the total number of new members, 1,212, was on the face of it very good, it did not by any means show the number of people who had benefited by the Association's activities. The total sum recovered by members in cases which he cited amounted to at least £5,000, and had it not been for the action of the A.A., the probability was that not one penny of this money would have found its way into the pockets of artists unfairly dealt with. In every town he visited the enthusiasm in their cause was wonderful, and the trades councils and the different trades unions gave them every possible assistance.

There was a greater need for a solid Actors' Association than ever, for, in spite of misrepresentation and abuse, an organisation that could show that in five years it had benefited its members in cash to the extent of £57,731 4s., in addition to thousands of pounds received for rehearsal pay, &c., had vindicated its existence, and had proved that sound trade unionism was the only possible means by which the stage could attain its rightful place amongst the professions.

THE COUNCIL ELECTED FOR LONDON.

J. Fisher White.	Murri Moncrieff.
Ben Webster.	James English.
Milton Rosmer.	Lucy Sibley.
Alfred Lugg.	Wm. Armstrong.
Lennox Pawle.	Mary Raby.
Malcolm Keen.	Yvonne Arnaud.
Basil Rathbone.	Fred Leslie.
Phyllis Broughton.	Felix Aylmer.
Denham Charles.	Gilbert Hall.
Victor Knight.	Sinclair Cotter.

FOR THE PROVINCES.

George Fry.	Clifford Rean.
W. Rignold.	Tom Fancourt.
Geo. Belmore.	Robt. Young.
Vincent Carlyle.	Frank Gray.
Luke Foster.	Ada Roscoe.
— Beresford.	Alfred Wellesley.
Carlotta Anson.	Victor Fairley.
Chas. Cartwright.	Stephen Jack.
Kathleen Magee.	Frank Carielle.
Arthur Crosby.	Frank Mellor.

"ARE YOU A MASON?"

Revived at The Fortune.

Mr. Bromley Challenor's revival of the famous farce, "Are You a Mason?" went with a bang on Monday, and the audience laughed themselves hoarse over the familiar "Masonic" antics of Mr. Bloodgood and his son-in-law, the absurd histrionics of Hamilton Travers, and "Angelina's" venture into dress-making. It is all good fun, and excellently played at The Fortune Theatre.

Mr. Bromley Challenor threw himself wholeheartedly into the part of that old rip, Amos Bloodgood, and gave a most amusing performance. Mr. Martin Lewis did well as "brother" Perry, and Mr. Arthur Jenner was exceedingly comic as Hamilton Travers, and rolled off the mock histrionics with great spirit.

CHARLEY AND HIS AUNT.

Malcolm Neville and Richard Cooper in "Charley's Aunt" during the Christmas Season at the Shaftesbury Theatre.

Mr. Richard Cooper, straight from "Charley's Aunt," was a charmingly coy and fetching Angelina in the really funny scene in the second act. Miss Elizabeth Arkell (that most versatile actress who can play a child of eleven and a staid married woman with equal facility) looked charming, and acted delightfully as Eva Perry. Miss Maire O'Neill was superb as the Irish servant, Lottie, and good performances were also given by Miss Enid Cooper, Miss Sheila Birks, Miss Muriel Kinder, Mr. J. J. Sladden, and Mr. Derek Bromley Challenor.

THE BOROUGH, STRATFORD.

Miss Ethel Irving will put on, at the Borough Theatre, Stratford, on Monday week, February 16, a new version of "East Lynne." Other forthcoming attractions at this well-known East London house are :—Feb. 9, "It Pays to Advertise"; Feb. 23, Sir Frank Benson and his Shakespearean Co.; March 2, "Lilac Time"; March 9, "Alf's Button"; March 16, "White Cargo"; March 23, "East of Suez"; March 30, "Peg o' My Heart"; and April 6, Frank Forbes-Robertson, in "The Passing of the Third Floor Back."

Mr. Gordon Craig's exquisitely printed quarterly, "The Mask," is as provocative and searching as ever, and the January number has some excellent reading. It is a most stimulating journal, even if the reader disagrees largely with the point of view.

Bertram Dench.

Friends of Mr. Bertram Dench will be glad to hear that he is now convalescent and hopes to be out of hospital this week.

"Curtain Raisers"

If you are having a few friends in for a little supper after the Show, don't waste time—let "Skippers" be the curtain raisers to your meal. "Skippers" in purest Olive Oil or choice Tomato are always ready without any cooking or preparation. Everybody enjoys these dainty silvery fish with the delightful flavour, and enjoys what follows all the more because they are so appetising.

And "Skippers" are good for any other meal, too. They are a tempting and satisfying change for breakfast and are especially useful when you want something to eat in a hurry. Always keep a tin or two handy; you may want them any time.

The record pack in September, 1924, enabled us to reduce the price 1d. a tin.

"Skippers"

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"THE SPRINGBOK."

At Brighton.

Farcical Comedy, in Three Acts, by Leslie Sparkes.

Anthony Dennant ..... Mr. Dennis Wyndham
Henry Sinclair ..... Mr. Frank Morrison
Sims ..... Mr. George Mitchell
Horace Tyte ..... Mr. Rule Pyott
Felix Carr ..... Mr. Leslie Sparkes
Mr. Dibley Dilnott ..... Mr. Victor Lusk
Mary ..... Miss Kathleen Kilfoyle
Rosie Dawn ..... Miss Daphne Riggs
Pearl la Vere ..... Miss Audrey Dale
Muriel Fortescue ..... Miss Dorothy Clifton

At the West Pier Theatre, Brighton, on Monday night, a large audience gave a warm welcome to Mr. Leslie Sparkes' clever farcical comedy, "Springbok," which is shortly to appear in London. The hero, Anthony Dennant, is given the name of "Springbok" by his intimate friends because of his associations with South Africa, his uncle being a millionaire there. He is in a dilemma over a letter from his father, who is not satisfied with the apparently idle existence his son is leading in London. His allowance is to be doubled if he will work. A way out is suggested by Sims and seconded by his friend, Felix Carr. He is to have what they term a ghost to impersonate him in taking a situation, so that a good report can be sent to uncle. Sims finds a substitute in a relative of his, Horace Tyte, who takes care his pockets are well lined at the expense of his employer. This is where the troubles, tangles and misunderstandings begin. Anthony Dennant becomes a chauffeur-valet to his "ghost." He wins a prize in a ballot of a charming young lady who is to enter his service for one year free of wages. She is a lady by birth, and the usual thing happens. They fall in love, and then comes incident after incident, each more embarrassing than the last, while humour is plentifully sandwiched in between romance. Mr. Dennis Wyndham makes the hero a fascinating, manly personage. Mr. Frank Morrison was the bluff, good-natured South African uncle, and Mr. George Mitchell excellent as Sims. Mr. Rule Pyott impersonated the cunning Horace with success, while a really splendid character sketch was supplied by Mr. Victor Lusk as Mr. Dibley Dilnott. Mr. Leslie Sparkes played with calm assurance as Felix Carr, and Miss Kathleen Kilfoyle in a very impossible part was convincing as Mary. Two ultra-genteel actresses of a second-rate order were ably presented by Miss Daphne Riggs and Miss Audrey Dale, Miss Dorothy Clifton appearing as Muriel Fortescue.

Opera House, Kidderminster.

William J. Wilson pays a second visit to the Opera House, Kidderminster, this week, producing "The First Kiss." The cast includes Albert Froom, J. Countenay Fagan, Hubert Dunkerley, Anthony Borgia, Richard Seaton, Betty Bolton, Dorothy Cullen, May Marton, Vina de Vesci, V. Barrett-Lennard, Denier Warren, Ethel Cadman, Arthur Argent, Lingley Sisters, and full chorus.

"RICHARD LOVELACE."

At Eastbourne.

Richard Lovelace," by the late Lawrence Irving, was produced at the Devonshire Park Theatre, Eastbourne, on Monday. When "Richard Lovelace" was produced for the first time Gerald Lawrence was prevented by illness from playing the name part, but his place was brilliantly taken by Oliver Johnston, whose impersonation of the gay and reckless soldier-poet was a fine and, in the last act, an extremely moving piece of acting. The date of the play is 1651, three days before the battle of Worcester. Cromwell's roundheads are besieging the Royalist forces in the loyal city. Colonel Martin Hawley, in temporary command of the King's troops, falls a victim to the charm of the niece of Alderman Sacheverell, in whose house he is quartered. Colonel Richard Lovelace contrives to make his way through the enemy's lines into the city, where he is to be in command. Here he and Hawley soon find themselves rivals for the affections of the fair Lucy. Being desperate and hoping to further his prospects, Hawley allows himself to be seduced from his loyalty to the King and to enlist secretly in the service of Cromwell. He enters into a plot with the rascally alderman and his creature, one Master Porter, to destroy the King, and he so arranges matters that his rival, Lovelace, shall be also destroyed. The latter discovers his design at the last moment and dashes off to save the King. This he does, but he himself disappears. Three years later, in the last act, a broken and travel-stained soldier comes to Sacheverell's house. Changed as he is, and with his memory gone through sufferings in a Roundhead prison, Lucy recognises him. She had, it appears, at length consented reluctantly to marry Hawley, thinking that her lover was dead, but on seeing Lovelace again all her old love returns. Lovelace, whose memory joy restores, exposes Hawley's treachery, and the two lovers joyfully face poverty and exile with their King together.

Mr. Oliver Johnston was excellent as the soldier-poet and adventurer; Mr. W. E. Holloway gave a fine impersonation of Hawley; Mr. Wilson Coleman as the stern uncle was responsible for an excellent study; Mr. Geoffrey Chater, Mr. Gerald Saffery, and Miss Emily Archer were excellent in other parts. Miss Madge Compton as Lucy played with great charm and humour, and in the third act with moving sincerity. The play was very well received.

Wimbledon Attractions.

For his spring season at the Wimbledon Theatre Mr. J. B. Mulholland has secured the following, among other attractions : Sir Frank Benson and his company; Mr. Courtice Pounds, in "Lilac Time"; "It Pays to Advertise," "White Cargo," "Dracula," "Madame Pompadour," and Miss Julia Neilson and Mr. Fred Terry in "The Marlborough."

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THEATRICAL GOSSIP.

Shakespeare Passes By—Revival of "Carnival"—Arnold Bennett's New Play—Veteran English Actress.

Old Drury.

The theatrical sensation of the week has been the resignation of Mr. Basil Dean from the board of Drury Lane Theatre and the grounds of his disagreement with Sir Alfred Butt. One might have been forgiven for thinking that the success of "A Midsummer Night's Dream" indicated the great possibilities of Shakespeare at this famous old house. But, alas! the "last weeks" slips are prominent outside the theatre, and it would appear that the Bard of Avon, like Mr. Pym, must needs "pass by."

Arnold Bennett's New Play.

The scene of Mr. Arnold Bennett's new play, "The Bright Island," which M. Theodor Komisarjevsky will produce for the Stage Society on Feb. 15 and 16, is laid in the grounds of the Royal Palace of the island of Caspo. Of the nine characters, two are modern British, and the rest are the traditional figures of the old Italian comedy, some of them very familiar to the playgoers of all Western countries. They wear the traditional costumes, and to a certain extent have the traditional characteristics, but throughout the brilliant period of Italian comedy the well-known personages were continually being modified, either by authors or actors, and Mr. Bennett has carried the process of alteration still further.

"Carnival" Revival.

Mr. Matheson Lang will bring to an end the run of "The Wandering Jew" at the New Theatre on Thursday evening. On Saturday he revives H.C. M. Hardinge's play, "Carnival," for four weeks only. He will, of course, resume his original character of Silvio Steno, as will Dennis Neilson-Terry that of Count Andrea Scipione. Mary Glynne will be Simonetta and Ethel Carrington will be the Baroness Della Torre.

Bogus Managers.

For many months past a committee of the Society of West End Theatre Managers, the Theatrical Managers' Association, the Association of Touring Managers, and the Entertainments Protection Association has been endeavouring to concert measures which will lead to the elimination of fraudulent and bogus managers. Agreement has at length been reached, and the Committee of the House of Commons on Entertainments, of which Sir Walter de Frece is chairman, has been asked to introduce a bill which the committee of the four managerial associations has prepared with that object. The Home Secretary, Sir William Joynson Hicks, M.P., states that he is anxious to help the committee to find a remedy for such evils as exist, and he proposes that when the bill has received a second reading by the House of Commons it should be referred to a Select Committee.

Oldest Living English Actress.

Miss Dolores Drummond, the oldest living English actress, celebrated her 91st birthday yesterday. She made her first stage appearance at the Iron Theatre, Melbourne, in 1856, and her first appearance in London at the Standard in November, 1874, as Hermione in "A Winter's Tale." The many friends of Miss Drummond will, we feel sure, join us in tendering her the heartiest congratulations.

Dion Titheradge to Act Again.

Dion Titheradge will be seen on the Prince of Wales Theatre stage on the afternoons of Feb. 9, 10, 11 and 13, in "The Valiant," a dramatic playlet by Holworthy Hall and Robert Middlemass. This will be his first appearance on the London stage since February, 1911, when he played in "Bardelys the Magnificent" at the Globe.

"The Valiant" is to be one of the items in Mr. Titheradge's "new-type-of-revue" programme, in which he is to "star" Djina Saari, the dancer from Paris, in an Indian legend mime play called "The Rakshashi." Other items will be Howard Carr's new cycle of sea chanties and a series of "Golf Spirituals" by Gordon Sherry, producer of the Cambridge "Footlights."

"Tunnel Trench."

We understand that the Repertory Players intend to give a performance of Mr. Hubert Griffith's "Tunnel Trench" in the near future. The play is a finely written and intensely felt study of the friendship of two young flying officers, one of whom is killed in action. All the characters are soldiers (with the exception of the Goddess Brynnhilde, who appears in a curious dream-scene at the end of the play), and the whole of the action takes place behind the line and in the trenches in France. "Tunnel Trench" (which was published last year by George Allen and Unwin, Ltd., 3s. 6d. net) is probably the most striking war play that has yet been written. It is a very faithful and poignant piece of dramatic writing, and its production is awaited with great interest.

Death of Arthur J. Barclay.

Many of our readers will learn with regret of the death of Mr. Arthur J. Barclay, who passed away on Sunday. Mr. Barclay was well known in the entertainment world, and was at one time manager of the Granville, Walham-green. The funeral will take place at Chiswick Cemetery on Thursday, preceded by a service at St. Michael's and All Angels', Bedford-park, at 1.45.

Actors' Church Union.

The next monthly "At Home" of the Actors' Church Union will be tomorrow (Thursday), at the Theatre Girls' Club, 59, Greek-street, Soho, from 4 to 6 p.m.; dancing from 5 to 6 p.m.

"The Street Singer."

This week sees both the first anniversary and the 400th performance of "The Street Singer," now at the Lyric Theatre.

Wylie Watson.

In our notice of the première of "The Wishing Well" at the Opera House, Southport, we omitted to mention the name of the impersonator of Sawney Potts. Wylie Watson is the comedian who did so excellently in this character.

Return of Stella Arbenina.

Miss Stella Arbenina, who has just returned to England from Reval (where she has been playing the leading parts in "Bluebeard's Eighth Wife," "Romance," and "Magda"), will reappear on the London stage on Tuesday evening, Feb. 10, when Norman McDermott will present her at the Everyman Theatre in "Yvelle," a new three-act play by C. B. Fernald. "Yvelle" will have a three-weeks' season, after which Mr. McDermott hopes to bring it to the West End.

Carl Rosa's Provincial Success.

The Carl Rosa Company have just closed the most successful season they have had in Sheffield for many years. The visit was extended three weeks, and the repertoire presented was not quite the conventional one, for works such as "Fidelio," "Rigoletto," "Romeo and Juliet," and "Figaro" each found a place. On half a dozen occasions hundreds of people were unable to obtain admission to the theatre, which goes to show there is still a public for grand opera in English.

Fourth Fellowship Production.

The fourth Fellowship of Players' Shakespeare production of the season on Sunday evening, at 8, will be "King Henry IV.," Part II. Mr. L. E. Berman, of the Royalty Theatre, is producing the play. The company, all of whom give their services, includes Edmund Willard, Robert Harris, Godfrey Kenton, Patrick Gover, Graveley Edwards, Shayle Gardner, Eugene Leahy, Horace Sequiera, D. Hay Petrie, Alfred Clark, Michael Hogan, Tristan Rawson, Ernest Meade, Noel Allinson, Roger Livesay, Dorothy Green, Ethel Harper, Flora Grey, Marion Rathbone, and Muriel de Castro.

Seats in the free gallery can be obtained on application to the Fellowship secretary, 23, Gerrard-street, W.1, enclosing stamped addressed envelope for reply.

Next Green Room "Rag."

Sunday evening, Feb. 15, is definitely fixed as the date of the next Green Room "Rag" (presented by the newly formed Green Room "Rags" Society), and Mr. Andre Charlot has loaned the Prince of Wales Theatre. For the first time in the history of these "Rags," ladies — Desiree Ellinger, Isobel Elsom, Doris Lytton, Marie Lohr, Olivia Burleigh, Madge Titheradge and Mary Jerrold—will take part. The male characters will be played by Hugh E. Wright, Percy Heming, Mark Lester, Kingsley Lark, George Bishop, Clifford Mollison, Louis Goodrich, Stanley Lathbury, Alfred Drayton, Frank Cellier, Hubert Harben, Frank Cochran, Jack Hobbs, Herbert Marshall, Ivor Barnard and Ian Hunter.

Miss Jayne Grey.

At the close of the performance at the Queen's Theatre, Dundee, the other evening, Miss Jayne Grey, the leading lady in Mr. Herbert Mansfield's Repertory Company, was presented with a tiny wire-haired fox-terrier by a lady in the stalls. Miss Grey's own dog, a few days earlier, had been killed in a street accident. The appropriateness of the tribute was acclaimed by a large audience.

James M. McCann's Benefit.

The annual benefit to Mr. James M. McCann, resident manager of the Grand Opera House, Belfast, on Friday last, was attended with all the success it deserved. There was a record crowd present, proving in a striking manner Mr. McCann's popularity in the Northern capital. The only regrettable feature was that Mr. McCann was unable to be present, having contracted a cold, but Mr. Fred W. Warden, managing director of the Opera House, came specially from Dublin and took charge of the arrangements. During the evening Mr. Warden received on behalf of Mr. McCann a series of presentations, including a tangible expression from the staffs of the Opera House and Royal Cinema. Mr. Warden returned thanks in a neat speech. Mr. Charles Goff and Mr. S. P. Swanton were also the recipients of valuable gifts.

Frank Forbes-Robertson.

Frank Forbes-Robertson opened his spring tour at the Theatre Royal, Torquay. During the tour he will visit the Chelsea Palace and the Penge Empire. He will add to his repertoire "Hamlet" and "The Merchant of Venice." Mr. Forbes-Robertson's manager is Miss Maude Bracewell, and the stage director will be Mr. R. Meadows-White.

O.U.D.S. Production of "Peer Gynt."

The performances of the forthcoming O.U.D.S. production of "Peer Gynt" will take place as follows:—February 10, 11, 12, 13, 14, at 8 p.m. Matinées, February 11, 12, 14, at 2 p.m.

Considerable interest attaches to the O.U.D.S. production, as it will contain several numbers of Grieg's incidental music which have never been publicly performed in England. Orchestral parts of these little-known numbers have been procured specially for the O.U.D.S. production from Germany.

A Glasgow Matinée.

At the Theatre Royal, Glasgow, on Friday last, a matinée was given to help the W. F. Frame Benevolent Fund, and a handsome sum was raised. Mr. Harry F. Ashton, who is president of the fund, had secured the services of almost every artist in the Glasgow theatres, and the programme was a lengthy and most enjoyable one.

Nottingham Charity Performance.

On Tuesday, January 27, 1,500 ex-Service men, cripples, mutes, the blind, Gordon Boys, and poor children, were entertained at the Theatre Royal, Nottingham, by a special performance of the pantomime, "Robin Hood," at the invitation of Mr. R. H. Gillespie, managing director of Moss' Empires, and Mr. Charles B. Fountaine, resident manager. The pantomime company and the whole staff of the theatre gladly gave their services, and were amply repaid by the enjoyment evinced by their audience.

Mr. Fountaine, assisted by Mr. A. P. Williams, efficiently organised the gathering, for which they received deserved thanks. The Duchess of Portland, who is greatly interested in such movements, attended and expressed her appreciation. The Mayor moved a vote of thanks to all concerned, which was warmly seconded by her Grace.

Many Happy Returns to—

Hilda Trevelyan, Wednesday, Feb. 4.
Zena Dare, Wednesday, Feb. 4.
Alfred Lugg, Wednesday, Feb. 4.
Lucille Benstead, Thursday, Feb. 5.
James Carew, Thursday, Feb. 5.
Maxine Elliott, Thursday, Feb. 5.
Vernon Watson, Thursday, Feb. 5.
Clarice Mayne, Friday, Feb. 6.
Essex Dane, Friday, Feb. 6.
Jessie Lonnen, Friday, Feb. 6.
Harry Bristow, Friday, Feb. 6.
A. Bishop, Saturday, Feb. 7.
Joe Boganny, Saturday, Feb. 7.
F. J. Powell, Sunday, Feb. 8.
Eva Moore, Monday, Feb. 9.
Sir A. Hope-Hawkins, Mon., Feb. 9.
F. S. Jennings, Monday, Feb. 9.
Constance Hyem, Monday, Feb. 9.
Joan Davis, Monday, Feb. 9.
Ivan Berlyn, Tuesday, Feb. 10.
Norman McKinnell, Tues., Feb. 10.
Sybil Carlisle, Tuesday, Feb. 10.
Athalie Pitt Hardacre, Wednesday, Feb. 11.

THE ERA

BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with

COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD

cannot be available before the week-end, the Proprietors of "THE ERA" have decided

TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY. THE NEXT ISSUE WILL BE ON SATURDAY, FEBRUARY 14th.

Price as usual - - Threepence.

THE ERA

Offices: 35, WELLINGTON STREET, STRAND, W.C.2

"SILENCE."

At the Queen's.

Melodrama, in Three Acts, by Max Marcin. Presented by Crosby Gaige, at the Queen's Theatre, on Wednesday, January 28, 1925.

Deputy Warden Mallory ..... G. Clifton Boyne
Prison Guard ..... Wilson Gunning
Andrew Pritchard .... A. S. Homewood
Jim Warren ..... Godfrey Tearle
District Attorney Clarke ..... Clayton Greene
Priest ..... F. Booth Conway
Mollie Burke ..... Mary Clare
Mamie ..... Josephine Dixon
Rose ..... Catherine Drago
Phyllis ..... Pamela Williams
Francine ..... Joan Garstin
Harry Silvers ..... Alexander Sarner
Nolan ..... Rothbury Evans
Policeman ..... Wilson Gunning
Norma Drake ..... Helen Spencer
Phil Powers ..... H. St. Barbe West
Dr. Thorpe ..... George Hewetson
Alderman Connors .... Vincent Holman
Norma Powers ..... Helen Spencer
Arthur Lawrence ..... James Raglan
Cora ..... Phil Buchanan
Father Ryan ..... Rothbury Evans

There is a moment when it seems certain that Jim Warren will go to the chair and pay the penalty for the death of Harry Silvers. Only a moment—and then one remembers that this is called a melodrama, that Mr. Godfrey Tearle is playing the hero, and that American criminal methods, according to their own dramatists, leave peculiar loop-holes for escape. It will come as strange news over here that after a man has been condemned for murder he can be bombarded a few hours before the execution with questions by the District Attorney and (more strangely) by a fellow-prisoner disguised by the authorities as a Catholic priest! But Jim Warren does not break silence. He escapes the chair, of course, and so, by an ingenious trick that would pass muster nowhere but in an American melodrama, does Jim's daughter, Norma, who fired the shot that killed the blackmailing Silvers. Norma does not even have to undergo a trial, for Jim buys the District Attorney's silence this time by threatening to expose that objectionable official's grafting methods. American dramatists do appear to know the seamy side of their country's legal life pretty well!

"Silence" is thrilling enough in places, and, for once, telling a plot backwards has been used effectively. The first scene in the prison cell when Jim refuses to speak does whet the appetite for the story and explanation—who is Jim shielding, and why? The author answers the questions by going back twenty years to the time when Jim is about to marry the handsome Mollie Burke, not because he loves her, but because he has stolen four thousand dollars and, as an influential saloon-keeper, she can prevent him being sent to prison. He doesn't marry Mollie, however, for Norma Drake, the girl he loves and has been living with, is brought into the room in a fainting condition, and he decides that Norma and prison for a year or two are to be preferred to Mollie Burke for life. The decision is made a trifle too late, for she is already married to Jim's pal, Phil Powers.

Norma dies, and twenty years later we find Phil, now a wealthy newspaper proprietor out West, is living with his "daughter," Norma—who is really Jim's child. Jim and Harry Silvers are out there working the "shell and pea" game for a hazardous living. It is apparently so unremunerative that Silvers decides to go in for a little blackmailing as well, and Phil is an obvious victim. Norma Powers is going to marry well, and Silvers has stolen a packet of love-letters written by Norma's mother to Jim. He offers these at 25,000 dollars, and is interrupted by Jim, who spoils his game so effectively that, in his temper, he insults the memory of the writer of the letters, and is shot dead by the daughter. Thereupon Jim clutches hold of the pistol, burns the letters, and—so we get back to the opening scene with the hero in prison refusing to speak.

Things end very cheerfully, for everybody is completely satisfied, except the District Attorney, who doesn't deserve to be.

Jim is, of course, easy money for so good an actor as Mr. Godfrey Tearle, who played the part with an air of great determination, and scored his points with remarkable ease and grace. His stillness in the prison scenes was particularly effective. A very fine performance came from Mr. Alexander Sarner, whose curious furtive manner and his uneasy assurance in the scene with his old companion, Phil Powers, were to the manner born. He was a common little crook to the life. Mr. H. St. Barbe West was excellent as Phil Powers—a strong, rigid piece of acting. Miss Helen Spencer played the two parts of the mother and the daughter, and was a pathetic, appealing figure in the earlier scene, and a charming, high-spirited young girl in the later scenes. The District Attorney was the well-known specious figure of American politics in the capable hands of Mr. Clayton Greene, and Miss Mary Clare made a distinctive appearance for her one scene as the bouncing, handsome saloon-keeper, Mollie Burke. The cast is a long one, but all the smaller parts were cleverly handled, and Mr. G. Clifton Boyne, Mr. A. S. Homewood, Mr. F. Booth Conway, Mr. Rothbury Evans, and Mr. James Raglan acted particularly well.

The play was produced under the personal direction of the author, Mr. Max Marcin, who appeared and made a short speech on the first night.

"LIGHTNIN'."

At the Shaftesbury.

Play, in a Prologue and Three Acts, by Winchell Smith and Frank Bacon. Produced at the Shaftesbury Theatre on Tuesday, Jan. 27.

Lightnin' Bill Jones .. Horace Hodges
John Marvin ..... Donald Foster
Raymond Thomas .. Owen Roughwood
Lemuel Townsend .... Charles Evans
Rodney Harper ..... Walter Pearce
Everett Hammond .... Louis Goodrich
Nevin Blodgett ..... George Zucco
Oscar Nelson ..... Henry Carlisle
Fred Peters ..... David Hallam
Walter Lennon ..... Gus Wheatman
Zeb Grothers ..... E. H. Paterson
Teddy ..... Philip Cunningham, Jnr.
Liveryman ..... Donald Fergusson
Mildred Buckley ..... Norah Robinson
Mrs. Jones ..... Ruth Chester
Margaret Davis ..... Diana Wilson
Mrs. Harper ..... Kay Thomas
Freda ..... Dora Travers
Emily Jarvis ..... Sara Dartrey
Mrs. Moore ..... Eileen Munro
Mrs. Jordan ..... Mabel Gower
Mrs. Preston ..... Adelaide Grace
Mrs. Starr ..... Doreen Whitten
Mrs. Cogshall ..... Lenore Caulfield

The big American success, "Lightnin'," which had a run of over 1,000 performances in New York, was produced at the Shaftesbury on Tuesday of last week after the preliminary trial week at Eastbourne, which was noticed in these columns on Jan. 21. It is a long way from being a great play, but it has the merit of providing one actor with a very fine part. Lightnin' Bill Jones is the kind of part that a good character actor might spend a life-time in seeking and then not find. It is obviously drawn from life, for there is a ring of truth about this intemperate, romancing, lovable old man who, in his own slouching, shambling way, "fixes" several love affairs and frustrates the swindling schemes of a couple of real estate rogues, although what it would be like without the creative genius of Mr. Horace Hodges it is difficult to say. Mr. Hodges has certainly "fixed" this part, humanised it and beautified it by his supreme art, and something that Dickens or De Morgan would have loved is the result. That delightful quiet humour, those wistful, rather pathetic gazes in the Court scene, the boastings and the utter good humour and charm of this appealing old vagabond seem to be just perfectly expressed. Lightnin' lives in the art of this fine actor.

The play is a fairly good setting for the character. The story was told by our Eastbourne correspondent a fortnight ago. The Jones's hotel, half in Nevada and half in California so that divorcees can obtain a six months' residential qualification in the former State (where divorce is easy) and yet give their address as California; the rascally scheme to defraud Mrs. Jones of her property; the love affair of the brisk young law student John Marvin (who really does most of the "fixing" in the play), and the Jones's adopted daughter, Milly Buckley, and half-a-dozen other side issues meander pleasantly through the three acts and pro-

(Continued at foot of next col.)

HEALTH OF THE BRITISH DRAMA.

(Continued from page 1.)

covered. Our drama was progressive because the nation was progressive. The British nation was the only one that had properly recovered from the war. While the Continent still seethed with thoughts of "Revanche," the Englishman said to his adversary, "Shake hands; let's have a drink." Let them believe in their British drama, and not in the raven, who does not help, but merely croaks. (Laughter and applause.)

The 5s. National Theatre.

Among those who took part in the debate which followed was Mr. James Glover, who declared that the British drama was as virile as ever, and he attributed that fact entirely to the position taken up by Mr. Grein so many years ago. Unfortunately, the British drama had to be commercial. The provinces had to be considered, and many of the London successes for which £1,000 premium was paid drew not a penny in the country. The reason Drury Lane got its name as the "National Theatre" was because when it was a Patent house a couple of soldiers used to be stationed outside. But a discussion arose as to whether their pay should be 2s. or 2s. 6d., so the War Office withdrew them, and it was no longer the National Theatre. Mr. Grein wanted a National Theatre; Sir Augustus Harris could have had it for 5s. a night. (Laughter.)

(Continued from col. 5.)

logue. If the play has a fault it is that the story is a trifle too leisurely. Surely it would be improved if Lightnin' continued on his endearing, meandering way, and the rest of the action was taken more briskly. The Court scene, for instance, is much too long.

But there were no complaints at the Shaftesbury, where the play had a most enthusiastic reception. Besides Mr. Hodges, there is a good cast and some excellent performances in the other parts. Mr. Donald Fraser was especially good as the bright young amateur lawyer, John Marvin, and it was his spirited playing that held the Court scene together. Miss Norah Robinson made a delightful figure as the heroine, and a very clever, humorous study of a Nevada judge came from Mr. Charles Evans. Miss Ruth Chester very neatly characterised the hard-working Mrs. Jones, who is quite a well-drawn part. Mr. Owen Roughwood and Mr. Louis Goodrich acted well as the shifty conspirators, and Miss Diana Wilson flirted delightfully throughout the play as one of the more prominent of the divorcees. Mr. George Zucco's Sheriff was another firmly handled piece of work.

The play was produced under the direction of Mr. Winchell Smith, who appeared and made a short speech in response to repeated calls at the end of the play.

VISIONS OF THE POETS
1. George Wither
'Her cheeks are like the day
Her skin as white as snow'

FROM VISIONS TO FACTS

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FROM THE PROVINCES.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Redway; A. M., Mr. G. D. Bradbury; D. M. and Mus. D., Mr. H. Rashworth.—After giving those two favourites, "The Yeomen of the Guard" (repeated to-day, Wednesday) and "The Mikado," the D'Oyly Carte Opera Co. produced "H.M.S. Pinafore" on Monday. Its lightness and gaiety were admirably studied, and a merry evening resulted. In the more serious opera Mr. Sidney Pointer made a splendid Fairfax, and Mr. Darrell Vancourt gave a capital performance as Sergt. Meryll. As Elsie Maynard Miss Winifred Lawson achieved distinction by her engaging style. The Dame Carruthers of Miss Bertha Lewis was admirable; and of course Mr. Henry Lytton, in the rôle of Point, was an interesting figure. The Shadbolt of Mr. Leo Sheffield was also a performance in the time-honoured manner, while Mr. Griffin as the Lieutenant was thoroughly capable. The chorus again sang with zest and colour.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Geo. Bliss presents the pantomime "Aladdin." It has a large element of fun, and as produced by Mr. Keith Kettle is a lively show and well dressed where requisite. The principals are Freddie Frome and the Brothers Costello, while Elsie Allen comes into the limelight, as do Herman and Constance Midge Wood. Then there are the Sisters Wright, with Bert Morland; the Six La Belle Girls, who dance agreeably; while the producer also enters into the specialities. Mr. Frome is an impressive and likeable Abanazar; Mr. Midge Wood performs the title-part, and Miss Constance Studholme plays the Princess.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—The Two Bobs, who are very popular here, contribute another novel turn with their songs and patter and jokes. Their Italian duet and "We Don't Want To Get Married" are quite jolly numbers. Ethel Hook received a very cordial reception for her cultured vocalism; Carr Lynn, the animal mimic and entertainer, does some clever things in a taking way; and May Henderson is a very great favourite. Frank and Vesta, the speciality dancers, introduce some new steps, and the Eight Moss Girls continue their zestful efforts in group dancing. The Melvilles, as comedy jugglers, add amusingly to a capital programme.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. B. Sheldrick; Mus. D., Mr. J. Clegg.—The band formed by Mr. Arthur Capel, and which performed in "Brighter London," gave huge delight here. It contributed an exhilarating display of jazz and other music. Nixon Grey is the principal comedian, and with a sure touch reaches his audience by his versatility and manner. Moreover, he can sing agreeably. Paddy Saunders, in camouflage chalk work and talks, knows how to interest and amuse his audience, and Christopher and Columbus do some lively performing on bars. Salerno, the juggler, keeps up his reputation for artistry and wonderment, and Rae and Rosie Waters, in smart gowns, sing songs with pep. The Martinis head the Empire Girls in fantastic dances.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"The Blue Bird" is being presented here this week. The excellent company includes Miss Nora Johnston, Miss Connie Ediss, Miss Florence Tyrrell, and Mr. Ernest Hendrie.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—Miss Peggy O'Neil is appearing here in "The Sea Urchin." A powerful company supports Miss O'Neil, prominent amongst them being Mr. Athole Stewart.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Fred Karno's revue, "Miss 1925," is here this week. Miss Doris Ashton, Leslie Strange, Harry Herbert, Stanley Fields, Lance George, La Flori, and Carr and Parr are included in the first-class company.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., M. W. S. Nabarro.—The record pantomime "Cinderella" concludes a successful season.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The variety bill here features the famous Welsh soprano vocalist Miss Sybil Vane, with Lion Douque, pianist. In addition we have Wal Langtry, a comedian of genuine merit; the Four Mellons, gymnasts; J. A. Powers, Scotch comedian; the Cycling Brunettes; Elkins, Fay and Elkins, in mirth and melody; and Dene Dunlop, character comedian.

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—Dr. Walford Bodie presents his electrical revue "Fun on an Ocean Liner," the cast including Dolly Robson, "the bell-voiced girl," and the Four Magnets Girls, supported by full ballet and beauty chorus. Packed houses greet the production nightly.

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley.—An up-to-date revue, "Brighter Nights," proves a big draw.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—"The Country Dressmaker," by George Fitzmaurice, and "An Imaginary Conversation," by Conal O. Riordan, are very successful.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Featuring in a good bill are Archie Hill, the popular tenor vocalist, and Frederick Culpitt, magical comedian. Other interesting turns include Tom Dean, amusing entertainer; Vera Rudd and Partner, equilibrists; Phillip Haydock, whistler and dancer; and Fred Retter, comedy juggler.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wynham and G. T. Minshull; B. M., Mr. Harry F. Ashton.—"Aladdin," one of the most magnificently staged pantomimes ever produced, is proving a great attraction here. The cast is a talented one, for it includes the inimitable Nellie Wallace, whose burlesques create no end of laughter. Miss Jennie Hartley and Blanche Tomlin are an attractive principal boy and girl, and Mark Lupino, the versatile and amusing Pekoe, and Harry and Denis du For, add touches to the fun. Hubert Carter, Albert Darnley, Dick Mills, Harry C. Robinson, Liliane Gilbert, and Mania Dachenieva are also responsible for much of the success of the show.

PRINCESS'S.—M., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—The pantomime, "Hi Diddle Diddle," continues with unabated success, and large crowds are present every night. Beatrice Allen is a stately principal boy, and as principal girl Marjorie Fulton gives first-rate promise of joining the long list of stars who first made big successes in this popular house. Syd Walker is a droll comedian, and he and Dave Bruce are responsible for most of the fun. Sylvia Watt is a capital comedienne, and as the dog Pedro the clever and experienced George Ali is on familiar ground. Others worthy of mention are Sisters St. Vincent, Madge Griffiths, Lila Lees, Yorke and Morgan, and Bret Harte.

KING'S.—M. D.s, Messrs. P. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Jack Buchanan is here with his new musical play, "Boodle," and a bright and enjoyable show it proves to be. Jack himself has an excellent part, and as leading lady June is a great favourite. Miss Elsie Randolph has a clever part; and Miss Veronica Brady is as humorous as ever. Messrs. Harry Cole and Sam Wilkinson also render yeoman service.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—That cheery pantomime, "Tom, Tom, the Piper's Son," continues to run merrily at the Pavilion, and the crowded houses testify to the great success of the show. The popular Tommy Lorne takes the part of Tom, Tom, and makes a great success of it. Others who help greatly are the Houston Sisters, Ouida Macdermott, Eileen Connelly, Kitty Kirwan, Betty Green, Shields and Niblock, Ian Lloyd-Mackenzie, Addison Yorke, and A. Ballinger.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—A most successful pantomime is "Dick Whittington," which is being presented at the Coliseum this week to crowded houses. As Idle Jack, Bert Bendon is very funny, and keeps his audiences in screams of laughter throughout the show. Others who help in the success of the panto. are Leslie Barker, Dorothy Langley, Doris Gaskell, Fred Anderson, Rich and Ramsay, Alec Foster, Gilbert Lees, Joe Pauly, and the Eight Ritchie Girls.

METROPOLE, LTD.—G. M., Mr. Wm. A. Rea.—Messrs. James Currie and Jack E. Raymond are presenting "Novelties" here. It is an entertaining musical show, and, in addition to Jack E. Raymond, the company includes Norman Donald, Jubb and Jerome, Queenie Forbes, and Harry Hanson.

OLYMPIA.—M., Mr. Alex. Cassels; Mus. D., Mr. John Henderson.—A varied entertainment of pictures and varieties is again presented to patrons of the Olympia. On Monday, Tuesday, and Wednesday, the star film is "Riders Up," featuring Creighton Hale, while on Thursday, Friday, and Saturday, "The Dangerous Blonde" is announced. Eddy George and Wee Billy Bracey each provide a clever performance, and meet with well-deserved appreciation.

ALHAMBRA.—M. Ds, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—"Tiger Cats" is drawing large business here. It is excellently mounted and cast, particular praise being due to Ida Stratham, Frederick Ross, Arthur Aubrey, and Martyn Roland. In lesser feminine rôles Mary Douglas and Madge Burbage are also highly successful.

EMPIRE. P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. T. Wark; Mus. D., Mr. Henry Farmer.—An outstanding feature of this week's programme is Alfredo, the vagabond violinist, who has brought with him a band of ten and a soloist. Mlle. Terpsichore dances to the strains of Alfredo's talented combination, and is rapturously recalled; while Alfredo excels in his own particular musical business. The Coram and "Jerry" ventriloquial scena is as good and popular as ever. May Stevens, the personality girl; Vivian Foster, the vicar of mirth; R. and W. Roberts, in a sensational equilibristic act; and Dunio and Gegna, the wandering musicians, are also included in the fine programme.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian B. Wilson.—"Frasquita," the new musical comedy, arrived on Monday evening, when a crowded and enthusiastic audience received it with every indication of approval. The work is splendidly presented, and the company, sent by Mr. Robert Evett, excellent in every way. The leading figure was Miss José Collins, who, in the title-rôle, acted and sang with her accustomed charm, the several numbers allotted to her earning general and cordial applause. Mr. Edmund Gwenn, as Hippolyte, held his audience in constant laughter, and certainly shared the honours of the evening with Mr. Robert Michaelis, whose vocalism, in the rôle of Armand, was particularly fine. Those artists had valuable support from Spencer Trevor (Girot), Ethel Baird (Dolly), Pop Cory (Sebastiano), Amy Augarde (Luisa), and Sanders Warren (Juan).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—"Aladdin" is being patronised in a remarkable manner, and when it finishes its run on Saturday evening next, the financial record should certainly prove highly satisfactory. The spring season opens on Monday with "Peter Pan," and in order to meet the big patronage which always came from the younger members of the public, four matinées have been arranged.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; L. & M., Miss Carpenter.—Owing to other arrangements the revival of "Dear Brutus," which has met with great acceptance, must conclude this week. Barrie's popular work has been finely presented by the resident company, the principals of which are Herbert Lomas (who makes the most of Dearth), James Harcourt (Mr. Coade), Miss Ethel Irving (Mrs. Coade), Cecil Parker (Mr. Purdie), Miss Primrose Morgan (the Dream Child), and Hannam Clark (Lob). On Tuesday, "Hindle Wakes," which formerly drew large audiences, will again be put on, with Mr. Herbert Lomas in his original part.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. H. Tomlinson.—"The Golden West" revue is here for the first time in Liverpool. It gave great satisfaction on Monday evening to two large audiences, who quite appreciated the jolly nature of the show. Eddie Polo and Tommy Mostol were principals in the cast, which also comprised the Western Quartet, Audrey Wilmore, Robert McQueen, Alan Bailey, George and Beattie Dorine, the Twelve Californian Girls, Charles Calvert, Herbert Ashley, Walter Keen, Jack Willis, and Ray Zack.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The last two weeks are announced of the very successful pantomime "Puss in Boots."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Teddy Pearce is presenting "Don't Worry" revue, which is full of good fun. In the cast are Harry Koris, H. Mitchell Craig, Bert Symes, Teddy Rendle, Jasmona Girls, Peter Geeson, Connie Emerson, and Harry Vardon.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Here is being given J. C. Kelly's Enterprises Companies' pantomime "Goody Two-Shoes," included in the company being Annie Rooney (humorous as Mary Ellen), Chris Moran (John Willie), with specialities by Jack Brennan, Rudolph Westwood, Eight Little Duchesses, and the Four Wembley Girls.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Audiences are well entertained here this week by Mr. Seymour Hicks's company in the well-known farcical comedy "Broadway Jones," in which Harry Piddock is playing quite successfully the principal rôle of Broadway, at the head of a well-selected cast.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. F. O'Callaghan.—Mr. Thos. P. Convery's comedy revue "On the Dole," received a big welcome here on Monday, as a show which has established itself as one of the most successful of its kind; and including in its cast the favourite new comedian, Albert Burdon, whose popularity grows stronger than ever. In support are Ada Burdon, Harry Clayton, Vic Vivienne, Jack Wakefield, Billy Russell, Syd Raillon, and Johnny Kavanagh, the majority of whom contribute entertaining specialities.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players at this theatre are doing well this week in the powerful play "The Sign on the Door." Miss Ethel Bracewell has quite firmly established herself in the affections of audiences here as leading lady.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Ventom Swift's pantomime "Mother Goose" made its bow to a good house here on Monday, and was at once made welcome. The scheme is highly decorative, the story well and quaintly told, and the humour served out in satisfying quantity. Frank Dunlop as Mother Goose, Willie Cave as her nephew Billy, Alf Maynall as the Squire, and Paul Relph and Jimmy Rich as the Village Policemen, all raise plenty of laughs; Nell Calvert and Aida Booth meet all requirements as principal boy and girl; Lillian O'Neil makes good as the Fairy, with Fred O'Brian as a capable Demon; Billy Malpass does well as the "immortal," Amelia Jane; and Ida and Orvel June distinguish themselves by their fine dancing, the other parts being all well handled.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Broadhead Players are this week presenting Charles Klein's "The Lion and the Mouse." The principal parts are in the hands of Mr. Algernon J. Hicks, who does extremely well in the busy and exacting rôle of John Burkett Ryder; Miss Marie Paxton, quite excellent as Shirley Rossmore; and Mr. Harry J. Clifford, in a smart and convincing depiction of Jefferson Ryder; while among the other persons of the play, all ably presented, a natural and effective embodiment of Judge Rossmore by Mr. Edward Valentine is noteworthy.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—After a successful week in "The Cassilis Engagement," the Repertory Players are doing well here in the three-act comedy "The K.C."

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—"Leap Year," for the seventh week, is still playing to full houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—A splendid vaudeville programme here includes Layton and Johnstone, the celebrated American entertainers; Owen McGiveney, in his clever quick-change sketch "Bill Sikes"; Billy Bennett, comedian, in "The Wager," a big laugh; Lillian Burgiss, English ballad singer; Nadejda Nicolaeva and Nicholas Legat, assisted by Ludmila Babitcheva, Bessie Church, and Peggy Cochrane, in pleasing dance scenas from "Coppelia" and "La Poupée"; Willy Picardy, foot juggler; and the Funny Ringle Brothers.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—After an absence of many years, Mr. and Mrs. Graham Moffat are presenting their famous old Scottish comedy "Bunty Pulls the Strings," with themselves in their original parts, and their daughter, Miss Winifred Moffat, as the captivating Bunty.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter.—Macdonald and Young are presenting "Maid of the Mountains," with a capable cast, headed by Jessica Bevan in the title-rôle, and Victor Bogetti as the lover, Baldasarre. Viola Lyel is the Angela, and Roddy Hayes, the funny little Tonio. The piece is well mounted, and received a great ovation.

HIPPODROME.—M. Ds., Messrs. T. Edwardes and W. Sley; R. M., Mr. F. Dudman Bromwich.—It was a happy thought to revive the popular pre-war musical play "The Balkan Princess," and at the Prince of Wales', as presented by Guyton and Heath, it is winning considerable popularity. Miss Winifred Rome plays the title part.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Messrs. Tom Walls and Leslie Henson, Ltd., present the new musical comedy "The Wishing Well." The play is written by Mr. Peter Gawthorne, who gives a pleasing story with an interesting plot. The music, by Harold Garstin, is bright and tuneful, the mounting splendid, and the dances and ensembles attractive. The principal parts in a lengthy cast are presented in excellent style by Misses Harriett Bennett, Anne Grey, Dorothy Minto, Messrs. Peter Gawthorne, Alfred Wellesley, Basil Radford, and Wylie Watson. The Mayfair Four, saxophonists, are an attractive feature. A well-trained chorus and orchestra are under the direction of Mr. J. Ainsley Murray.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool.—Although still going strong, 'Dick Whittington" will finish its career on Saturday night, and one more has to be added to the long list of "Royal" pantomime successes.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Miss Florrie Forde's pantomime "Jack and Jill" is here for a second week, and doing well. Miss Forde, as Peter Piper, is a popular favourite, and her songs go with a swing; Reg. Bolton infuses plenty of fun as Sammy; good work is shown by Mabe McCullough and Alice Ray as Jack and Jill; Beatrice Evelyn (Fairy); Aleta Turner (Sunshine); George Collins (Dame); and Stafford and Allen, in comedy parts.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—The Six Brothers Luck present the musical comedy "Forbidden Fruit," a production with fine scenery, pretty dresses, smart dancing, and a strong company, with Edgar Cooke as principal fun-provider, and Mabelle Thorne and Virginia Davis as leading ladies, supported by Anna Hornby, Ernie Bee, Stocks and Alys, Frank Roy, Frank Grant, Lloyd Victor, Hal Duncan, and a specially selected chorus.

ATTERCLIFFE PALACE THEATRE.—P. & M., Mr. Arthur R. Walker.—Mr. Harry Firth's pantomime "Babes in the Wood" is a big attraction here. It is a rollicking show, full of fun from start to finish, with tasteful scenery, pretty dresses, popular songs, and tuneful music. The company includes Lillie Miller (Robin Hood), Betty McDonald (Maid Marian), Cora O'Brien (Fairy), Dolly Leslie and Irene Pennington (Babes), Bert Davis (Simple Simon), Karl Edwards (Dame), Ellie Williams (Uncle), Granby and Grant (Robbers), and the Ten Dolly Girls, speciality dancers, supported by full chorus and ballet.

Service

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At His Majesty's, ABERDEEN, Macdonald and Young's company are presenting the Daly's success, "Betty"; while at the Tivoli is the revue, "Hop Scotch of 1925."

Mr. Tom Vernon presents the pantomime, "Dick Whittington and His Cat," at the Hippodrome, ACCRINGTON. A strong cast includes Miss Vera Hind, Melt and Bray, O'Brian and Harris, and Jack Audley. At the Prince's, Mary Pickford in "Dorothy Vernon of Haddon Hall," is the attraction.

The Theatre Royal, ASHTON, is occupied with Dot Stephens and company, in the novelty revue "Sunshine Sally," a piece full of excellent comedy and good singing. The Empire Hippodrome's dramatic company, the Broadhead Players, are giving on Monday and Tuesday "The Manxman"; Wednesday and Thursday, "The Sorrows of Satan"; Friday and Saturday, "The Maid of the Mill."

The regular bookings for the spring season at the Theatre Royal, BATH, commenced on Monday, with the first local representation of "The Wandering Jew," in which that fine actor, Henry Hallett, plays the principal rôle. On Thursday afternoon the Bristol Little Theatre company is paying a flying visit, when St. John Ervine's play, "The Ship," will be the attraction. Mr. W. S. Pearce's attraction at the Palace will be a new revue, "Evening News," presented by Dick Ray, in which the leading parts are played by Mike Johnson, Florence Thurston, and Bert Gunnell.

At the Grand Opera House, BELFAST, Mr. Chalmers MacKay and company are paying a return visit. On Monday "The Wearin' of the Green" was performed. At the Royal Hippodrome is the favourite Scotch comedian Mr. Neil Kenyon, who presents new comedy acts "The Village Blacksmith" and "McIntyre." Mr. Kenyon is ably assisted by Mr. Willie Black and J. O. Windsor. Mr. Edgar Beynon is a remarkably clever protean artist; and Miss Jen Latone, who is no stranger here, excels in humorous songs. Also appearing are Eric Yorke, Simon Nery, the Two Le Bergs, Billy Riley, Jewel and Ring, and Fred Morris. At the Empire, Harold Reading presents the spectacular pantomime "Dick Whittington" with a capital cast, including Miss Dorothy Veitch, Miss Peggy Holmes, Bros. Ottway, Fred Roy, &c.

At the Royal, BILSTON, F. H. Fortesque's company continues to attract capital houses. For this, their fifth week, they are presenting "The Broken Rosary" and "A Girl in the Web."

At the Hippodrome, BIRKENHEAD, Tom Walls and Leslie Henson, Ltd., in association with Jack Waller and Herbert Clayton, present "It Pays to Advertise." A strong cast includes Judith Nelmer, Alec Alves, Peggy Morrow, Cyril Smith, Clifford Pembroke, Paul Cavanagh, Germaine Arbyn, Robert Ashby, Elaine Kidner, Tom Squire, T. Gordon Blyth, and Jack Minster. At the Argyle are Jennie Benson, George Godfrey, Kranton, Farrell and Ray, Henry D. Adams, Frank Melvin, and Mooney and Holbein.

At the Theatre Royal, BLACKBURN, the attraction is the D'Oyly Carte Opera Company in Gilbert and Sullivan operas. The Imperial Productions present the revue "Parish Relief" at the Palace. At the Princes Tom Burton, the popular comedian, presents his pantomime "Little Red Riding Hood."

"The Young Person in Pink" is at the BLACKPOOL Opera House, with Sydney Fairbrother and Joyce Carey in their original parts. "The Lady of the Rose" is at the Grand, Huntley Wright, Herbert Langley, Rose Hignell, and Leonard Mackay being in the principal parts. At the Palace Ann Codee, the French comedienne, heads the variety programme, which includes the Royal Brecnia Glee Singers, Morny Cash, &c., &c.

The BOSCOMBE Hippodrome makes a departure this week from its usual form of entertainment. The attraction is the personal visit of Sir Frank Benson and his company in Shakespearean plays. The week's repertoire includes "She Stoops to Conquer" and "The School for Scandal." "Macbeth" was accorded an enthusiastic reception on Monday. Sir Frank has splendid support from his talented company.

At the Prince's, BRADFORD, the pantomime, "Robinson Crusoe," continues its run with undiminished success; the British National Opera is at the Alhambra; whilst at the Palace is the revue, "Creations," with Tom Gamble and Lena Lloyd in the principal parts.

At the Prince's, BRISTOL, the pantomime "Goldilocks and the Three Bears" continues its successful career. At the Theatre Royal "Aladdin" is proving a great success, the fun, songs, dancing, artistic dresses, and staging being great features. At the Hippodrome Harry Norris presents his revue "Ring In." The cast includes Rebla, Osborne and Perryer, and Noni. The leading lady is Isobel Scott. At the Empire is "Whispers," featuring Archie Glenn and Jenny Gregson. At the Little the company present J. M. Barrie's "Dear Brutus."

At the Theatre Royal, BURY, Ernie Lotinga presents Arthur White in "The Loom."

Mr. Edgar K. Bruce heads a good company in "The Happy Mariner" at the Opera House, BUXTON. Future bookings include "The Cat and the Canary," "Way of an Eagle," "Bringing Up Father," "Iolanthe," "Madame Pompadour," "Richard Lovelace," "The Creaking Chair," and "The Lure."

At the New Theatre, CAMBRIDGE, is the George Edwardes production "Madame Pompadour." The cast includes Arthur Lucas, Maudie Olmar, Phillis Irane, Harold Thorley, Cedric Percival, Harold Rousby, and Doreen Langton.

At the Palace, CARLISLE, Messrs. Beresford and Pearce present the musical revue, "Snacks," in which Sid Dooley takes the leading rôle.

At the Royalty, CHESTER, the variety bill includes Kuming and Dini, Arley and Alys, Harry Davis, Jimmy Law and Six Supremes, Tom Fagan, Davis and Hunt, and "Auntie Who Would a-Wheeling go."

At DEVONPORT Hippodrome Mr. Talbot O'Farrell, the Irish entertainer (who is appearing at a command performance next week), is the star attraction; Cellsus is another fine turn well described as a white wizard; Yost and Lady have an instructive item dealing with the possibilities of clay modelling; Mavis and Duval are a pair of clever dancers; Howard Bellman's musical number is thoroughly enjoyed; Penrose and Partner are an amusing duo; and Ena Foy (comedienne) and Elenor Kendall, soprano, are other contributors to a really good programme.

At the Theatre Royal, DEWSBURY, the Haley Production Company presents a revue on novel lines, "Daubs and Dimples." There is an excellent company, which includes Fred Maitland, a comedian with a style of his own; Lily O'Gara, a sprightly dancer and vocalist; and Mme. Haley's Carnival Girls. At the Empire the Don Productions present their popular pantomime "Goody Two-Shoes." Specialities are introduced by Harry Russell, Billy Churchill, Florence Guest, Caprice Proud, Eight Orchards, Verno and Lavelle, Harry Carr, and the Royal Naval Quartette. The songs are the latest, and the jokes most original. The scenery and dressing leave nothing to be desired.

Mr. Thomas P. Convery presents his revue "On the Dole" at the Grand, DONCASTER. The cast includes Jack Cranston, Dandy Daw, Joe Hudson, Tom McGregor, Tom Hulme, P. Gray, Miss Mabel Millar, and Miss Gladys Bell. At Arcadia the Maxwell-Hallows Stock Company present "Nell Gwynne," with Mr. Terence Maxwell as Charles II., and Miss Lilian Hallows in the title-rôle.

A comedy sporting revue in seven scenes, entitled "Hazards," is at the Royal, Hippodrome, DOVER. The cast includes Cyril Dunn, Clark and Janses, Emilie Shepherd, Fred Jay, Billy Rose, Edie Gorf, and Rodney Death. At the King's Hall (pictures), May Edney and Fred Santley, in "Something Different."

At the DUDLEY Opera House, Reginald A. Maddox presents "Little Red Riding Hood."

At the King's, DUNDEE, Fred Karno's musical play, "The Love Match," is staged, and proves an enjoyable production. The humorous element is excellently portrayed by Billy Danvers. Marie Ellis plays her part well, and others who help to make this well-balanced production a success are Cyril Cobb, Evelyn Sanders, H. Ryeland-Leigh, Effie Bartlett, Violet Henderson, Gilbert Parker, and Thomas Lucas. The scenery is very effective, and the clever performance of the horse "Pappyrus," and the dogs create amusement. "Hello! Bill," a revue, presented by Jan Anderson, finds much favour at the Victoria. Dan Eden, a versatile comedian, proves exceedingly amusing throughout. Bert Farland displays good vocal abilities, and Nellie James, a clever comedienne, scores a hit with her male impersonations. May Graham, Will Scotty, Rose Darcy, Leamore and Julian, Ballard and Gilbert, Vic Hall, Master Roberts, and the Four Mandolas perform their respective parts in a most capable manner. Herbert Mansfield's Repertory Company present "A Bill of Divorcement" at the Queen's. Mr. Mansfield fulfils all the requirements of Hilary Fairfield with distinction; and Jayne Grey has an enthusiastic reception for her finished impersonation of Sydney Fairfield. The other parts are in safe hands. The leading attraction at La Scala is Gloria Swanson in "Bluebeard's Eighth Wife"; Mr. and Mrs. Martin Johnson present "Trailing African Wild Animals" at the Kinnaird; and the stellar attraction at the Palace is "Moon of Israel."

At the Devonshire Park Theatre, EASTBOURNE, Mr. Gerald Lawrence presents Lawrence Irving's "Richard Lovelace" prior to London production. After a week of variety the Royal Hippodrome is staging the revue "Top Speed," presented by the New Era Productions, with Harry Emeric and Evelyn Kirby heading the cast.

At the Crown, ECCLES, the Broadhead Players present "A Daughter of Babylon." Phillip Vallentine as the Rev. John Strange, Stanley Marsh as Felix Thorne, and Winifred Wayne as Diana Charteris put in some very good work.

At the Lyceum, EDINBURGH, Messrs. Herbert Clayton and Jack Waller's company is presenting the musical comedy, "Archie." Mr. Norman makes a hit by his clever comedy acting of the title-rôle, and Miss Maidie Andrews charms her audiences with her bright impersonation and her tasteful singing. These able artists are supported by an admirable cast, in which Mr. Paddy Dupres and Mr. Henry Lytton, junr., do notable work. The play is beautifully mounted, and chorus and orchestra add to the effectiveness of the entertainment. The stage of the Royal is occupied by a revue, entitled "The Glide Trot," presented by Mr. P. M. Turner. The company is an efficient one, and includes a diverting comedian, Mr. Jack Williams, a graceful actress in the person of Miss Clarice Chesney, and several other excellent players, including Mr. Arthur Reece, Mr. Harry Wilkinson, Miss Vi Norton, Miss Dorothy Clarke, and the Imperial Singers, whose selections are distinctly well done. The pantomime, "Cinderella," at the King's, is still drawing crowded audiences, but previous engagements necessitate the termination of the run in two weeks. Mr. Harry Day's company is at the Empire in the revue, "Events." Miss Kitty Colyer, a delightful comedienne, and Mr. Jimmy Leslie, a clever actor, are the leading spirits of a cast, which also includes Mr. Joseph Victor, Mr. Walter Newman, Budd and Hartley, and the Royal Porth Octette, a party of capital musicians.

(*For other Provincial News see page* [illegible])

THE REALM OF MUSIC.

GERALD COOPER CONCERTS.

The programme of Mr. Gerald Cooper's fourth concert at Æolian Hall contained no music later than Mozart, and perhaps a point worth noting is that the majority of the audience were young people. First came two fantasias for strings, by Purcell, one of them the ingenious "Fantasia Upon One Note." They were played by Miss Marjorie Hayward, Mr. Boris Fecker, Mr. James Lockyer, Miss Veronica Gotch, and Miss Valentine Orde. Afterwards, in the well-known and loved violin concerto in E of Bach, these players were joined by Mr. Cooper (harpsichord), and Mr. Claude Hobday (double bass). Bach, again, was chosen by Miss Dorothy Silk, who sang the aria, "Wie lieblich Klingt es," from Cantata 133. She was heard also in a group of songs by T. Greaves, T. Bateson, and R. Nicholson, as charming as they were interesting, taken from the collection transcribed and edited by Mr. Cooper. But if every item was a refreshment and a delight, the best was reserved for the last—Mozart's String Quartet in G. minor. Surely the third movement is one of the loveliest things in all music.

M. ACHILLE RIVARDE.

Mr. Achille Rivarde, the eminent professor of the violin at the Royal College of Music (who is opening a school in London), gave a recital at Queen's Hall at which he introduced a new poem for violin and piano by a young composer, Freda Swain. This is ably-written music, and pleasant, in its subdued, dreamy way, to listen to. The work might profitably be shortened, to avoid a sense of monotony. It was played twice (the composer at the pianoforte). But this was one of those cases in which it is doubtful whether the second performance on the same evening does not do more harm than good. The purity of M. Rivarde's style made his performance of a Mozart sonata a delight from beginning to end. He also played part of Bach's Sonata in B minor, and a number of small pieces.

FINE SONATA PLAYING.

Miss Jelly D'Aranyi was to have played at the penultimate concert of the series on Friday, but unfortunately was ill with influenza. The audience, however, suffered no disappointment, for Mr. Gerald Cooper was able to announce that Mme. Adila Fachiri had come as a substitute, and that she would play the programme arranged, with Mr. Howard-Jones. It consisted of three works for violin and piano: the Sonata in E flat of Mozart, that in G of Brahms, and Schubert's Duo in A. Rarely do we find players so well matched; one would have said that these two had studied these works for weeks. Not only had they in some mysterious way come to a perfect understanding together, but in the launching forth of the music there was that feeling of buoyancy and swing that just makes the difference between excellent playing and superlative playing. It was the same with the Schubert as with the Mozart, and the Brahms: all came to life. The audience cried bravo at the close of the allegro moderato of the Schubert—a demonstration of a kind not often met with at a chamber concert, or any other for that matter.

MR. SYDNEY HARRISON.

Since Mr. Sydney Harrison's programme at his first pianoforte recital in Wigmore Hall contained the names of not less than thirteen composers, old and modern, he was evidently bent on proving his capacity to deal with many styles of music. And this, in fact, he accomplished. His chief work was Beethoven's "Appassionata" sonata. The Prelude and Fugue in A minor of Bach preceded it, and afterwards came Scriabin's Fifth Sonata, Ravel's Toccata, Chopin's Scherzo in C sharp minor, some Liszt, Cyril Scott, Debussy; and among minor pieces, four attractive preludes of Mr. Harrison's own composition. Few young pianists of Mr. Harrison's age are as well equipped from a technical point of view, and fewer still are as cool-brained. But of course there is room for development along the lines of individual interpretation.

COPENHAGEN STRING QUARTET.

The Copenhagen String Quartet (Gunna Breuning, Ella Faber, Gerhard Rafn, and Paulus Bache) have returned to give two concerts at Æolian Hall. At the first, last Wednesday, they opened with Stravinsky's Concertino, which made a piquant contrast with Sibelius' Quartet in D minor and Schubert's in G. It was played twice; the second performance, rather mistakenly, following close on the first. These players from Holland are among the élite of string combinations. They are remarkably evenly matched, in musicianship and in temperament, and a more perfect ensemble than theirs could hardly be imagined. By the delicacy and the poetry of their treatment they made a wonderful thing of the Sibelius—the quartet with the appropriate title, "Voces intimæ."

MISS MARIE KORCHINSKA.

At Wigmore Hall Miss Marie Korchinska, the Russian harpist, again showed us how interesting a concert may be in which the harp takes the principal part. Her playing of the F major sonata of Mozart was so delightful that many of her hearers must have been won over to a preference for the harp over the piano as a medium—at any rate as far as this particular sonata and this particular harpist's performance of it were concerned. Chopin's Valse in F minor must also be voted a brilliant success, from the skilful treatment and tonal variety lavished on it; and Debussy's Arabesque No. 2, and Prelude "La Fille aux Cheveux de Lin" were other things that seemed to gain rather than lose by transcription. It was pleasant to hear again Arnold Bax's "Elegiac Trio" for flute, viola and harp, and also the set of three songs (settings of poems by H. de Regnier), with accompaniment for the same instruments, written by Dame Ethel Smyth—both of them works too seldom heard, and which gain on one with better acquaintance. Mme. Tatiana Makushina has the warm tone and the right emotional temperament for the songs. They have seldom been as significantly sung. The flautist was Mr. C. Kony; the violist, Mr. Raymond Jeremy.

ROYAL COLLEGE OF MUSIC.

Stanford's opera, "Shamus O'Brien," on its comedy side, went rather better with the second cast last week than at the performances given some days earlier. And that this was so was mainly owing to the excellence of Miss Gwyneth Edwards, the Kitty O'Toole, and of Mr. Robert Gwynne, as the informer, Mike Murphy. The audience laughed delightedly at Mike's conscious and unconscious witticisms, the more since Mr. Gwynne made his points without calling attention to them. Miss Edwards gave a very promising performance. Her voice is bright and true, she sings prettily, and she showed that she has all the makings of a good comedy actress. A lighter rôle would probably have suited Miss Janet Powell better than the tragic one of Nora, the wife of Shamus, but she was able to give effect to most of the music that fell to her. As Shamus, Mr. John Andrews played with spirit and dignity, and his singing was excellent, particularly in the outlaw's song of defiance in the last scene. The hesitating Captain Trevor was impersonated by Mr. John Dean, who has an agreeable tenor voice, and on the acting side was able to make the English pawn in the Irish game seem a plausible figure. Both the Father O'Flynn of Mr. Arthur G. Rees and the Serjeant Cox of Mr. Philip Warde were unchanged. Miss Rita Oddoley's singing of the Banshee's eerie wail deserves a word of praise. The chorus again put heart as well as voice into their singing, and the playing of the orchestra under Mr. Sydney P. Waddington was as good as could be desired.

CHILDREN'S ORCHESTRAL CONCERT.

The fourth of Mr. Robert Mayer's concerts for children was given on Saturday morning. It is no wonder that the Central Hall was full long before the time for beginning; no wonder, either, that grown-up people, envious of the children's luck, should beg Mr. Mayer (as they have done) to give them some of the same sort for themselves; for these concerts are among some of the most enjoyable in the whole metropolis. To have the eyes of their minds opened is what musically ignorant big people as well as musically ignorant little people want more than anything else. Once they are made to see, there is no fear of their closing their eyes again. The process, as practised by the conductor, Dr. Malcolm Sargent, is entirely pleasurable. On Saturday it was the turn of the brass instruments to have their particular reasons-for-being set forth, first by illuminating word of mouth, afterwards by means of the orchestra's excellent performances of overtures of Wagner and Mendelssohn, Berlioz' "Marche Hongroise," Boccherini's Minuet, and the Scherzo from Tchaikovsky's Fourth Symphony.

COMPETITIVE FESTIVALS.

The Elizabethan Music Festival, the first of several impending competitive festivals, will be held at Kingsway Hall on Feb. 23, 25, 27 and 28. At this, the third annual event of its kind, choirs large and small will sing test-pieces by Kirbye Byrd, Tallis, Morley, Gibbons, Weelkes, and Wilbye. An admirable selection of music has been made, too, for the different classes of solo vocalists, instrumentalists (ensemble players), and pianists. It is now hoped to make the festival a permanent memorial to our great Tudor composers.

Their Majesties the King and Queen are to be present at M. Paderewski's recital at the Albert Hall on Tuesday, Feb. 17, in aid of Field-Marshal Earl Haig's British Legion Appeal Fund for ex-Service men of all ranks and their dependents. As this will be the famous pianist's only appearance in London this season, it is expected that the audience will be a very large one, and early application for tickets (which should be addressed either to the Hall or to Mr. L. G. Sharpe, 25, Haymarket) is advised. M. Paderewski's generosity does not stop short at devoting the proceeds of this one recital to the Fund, for he afterwards travels to Cardiff, on Feb. 7, to Liverpool on Feb. 14, to Manchester on Feb. 23, and to Glasgow on Feb. 26, and in each place gives a recital for the benefit of the same object.

MISS ESTHER COLEMAN.

Miss Esther Coleman prepared an interesting programme for her recital in Wigmore Hall, and it was carried out in characteristically careful and finished style. She had been at pains to include several "first performances." Gabriel Faure's "L'Horizon Chimerique" is a cycle of four songs charged with the poetry, the mystery, and the indefinite melancholy that permeate all this composer's music. The songs were well interpreted. The singer was wrapped round in the atmosphere of music and words, so that instinctively her tone colour underwent subtle changes in sympathy with the thoughts she expressed. "The Shepherd," of Herbert Bedford's Night Piece for Voice, Oboe, and Piano, is a sophisticated fellow whom one suspected of belonging to a "cult" or a "movement." The piece has a quiet charm of its own. It wants an artist like Mr. Leon Goossens (who played it on this occasion) for the oboe part, and—to give the word that is due—an artist like Miss Coleman to sing the voice part. Miss Coleman is, in fact, an accomplished singer. But if she wants to enhance her reputation she must look to her pronunciation of the French language. Miss Agnes Bedford's accompaniments were exemplary except in Dowland's "From Silent Night," in which the piano was heavy and obtrusive.

"THE MUSICAL DIRECTORY."

Published by Rudall, Carte, and Co., Ltd. 6s.

Since the first appearance of their "Musical Directory" in the early eighteen-fifties, Messrs. Rudall, Carte, and Co. have enlarged year by year its scope and its usefulnes until it has become the indispensable guide and aid of everybody in any way connected with music as a profession or a business. The volume for 1925, priced at six shillings, contains well over 400 pages. In them will be found, among much else, particulars of musical societies, institutions, academies, schools, charities, competitive festivals, and libraries; the names and addresses in London and all over the country of band masters and band providers, of professors of every instrument, the vocal included, from the bassoon to the bombardon and the banjo; the glockenspiel to the viola da gamba and the viole d'amour; of conductors and concert agents; of lyric authors and librettists; of artists of all types, including a great company of some 700 London violinists and a small and select one of ten male altos. A section gives you the music dealers throughout the land and tells where they are to be found; and also when they are not to be found, for in many cases you are informed of the early-closing day for the district—a piece of useful knowledge for artists on their travels. It will be news to many that in London alone are 28 violin-makers, and that musical boxes are still made, and musical clocks too.

The obituary, a full one, gives short sketches of the careers of foreign as well as British musicians, and, in the cases of composers, particulars of their works.

Five performances of Handel's "Semele" are to be given in the New Theatre, Cambridge, on Feb. 10 and following days. The last revival was also at Cambridge, in 1878, by the University Musical Society. In London the opera—or, as it has been variously called at different times in its career, the "secular oratorio, Semele," "Semele, after the manner of an opera," "Semele, after the manner of an oratorio"—has not been seen or heard of since 1762. When, in 1744, it was first performed at Covent Garden, its respectable success led to its being three times repeated in the same year. The libretto is a revised version of Congreve's opera-book.

At the Central Hall, from March 17 to 21, and 23 to 28, takes place the 20th annual London Musical Competition Festival. The syllabus (which may be obtained free, for cost of postage, from the Hon. Sec., Mr. T. Lester Jones, 130, Belgrave-road, E.11) gives particulars of 151 classes for performers of all ages, from the "Tiny Tots," who are to compete for the shield presented by H.H. Princess Helena Victoria, President of the Festival, upwards. Every musical subject is represented, while elocution, rightly regarded as suitable for inclusion in an up-to-date musical syllabus, is given unusual prominence. The closing date for entries is Feb. 14.

The contents of the January-February number of that lively little musical magazine, "The Chesterian," include an article by Carl Engel with the intriguing title, "Again La Fayette and Maria-Felicia Malibran." In this are discussed some letters of La Fayette, recently acquired by the Library of Congress in Washington, which throw a revealing light on the relationship between the great general and the brilliant young prima donna. The letters themselves—or several of them—are to be published in the next "Chesterian." In "Puccini: The Other Giacomo," A. Walter Kramer asks the question: Where are we to look for a composer to fill the popular Italian opera-composer's place? But he does not expect an answer, for the reason that, to his mind, Puccini cannot be replaced. Rosa Newmarch writes of her remembrances of Serge Liapounov, and Adolfo Salazar discusses the "Pulcinella" of Stravinsky and the "Mass Pedro" of Manuel de Falla. Leigh Henry contributes the usual London Letter, and L. Dunton Green reviews one of the new musical dictionaries. The supplement is Francis Poulenc's Impromptu No. 3, for piano solo.

"THE SEA URCHIN."

New Comedy by John Hastings Turner. Produced for the First Time on any Stage at the New Theatre, Oxford, on Jan. 26

Mary Wynchebek ..... Helen Haye
Minnie Wynchebek .. Margaret Watson
The Rev. Richard Penny ..... Vernon Sylvaine
Polpert ..... Lena Halliday
Guy Trebarrow ..... George Penn
Fay ..... Peggy O'Neil
Sir Trevor Trebarrow .... Athole Stewart
Augustus Sullivan .. Clifford Heatherley
Beach ..... Marcus Barron
A Maid ..... Rosalind Russell

Yet another triumph for Miss Peggy O'Neil! "The Sea Urchin" is an excellent play, with clever acting—an undoubted success.

The scene of the play is laid at Wynchebek Farm, Stroy, a Cornish sea-coast village, where reside the only two families of note in the district—the Wynchebeks (of Norman descent) and Sir Trevor Trebarrow. Between these two families a sort of "Montague and Capulet" feud has existed for some generations. A French ketch is wrecked on the coast, but young Guy Trebarrow succeeds in rescuing five of the crew, together with the only passenger, "The Sea Urchin," an American girl who has fled from a convent. She is a rough-and-ready type of blunt and honest-speaking girl of American-Irish descent. Young Guy brings her to the nearest house for refuge, which happens to be the Wynchebeks—two maiden sisters—who, despite the stern severity of the elder, declare the Wynchebeks were never wanting in hospitality. After recovery Fay (the Sea Urchin) soon finds her way into the hearts of the maiden sisters, who think she is a daughter of a delinquent clergyman brother of theirs; so she is adopted into the family as a Wynchebek, and an attempt is made to educate her up to the family standard. Young Guy quickly makes love to her and proposes and is accepted, only to create further difficulties between the two families, his father definitely refusing his consent. Unfortunately for him, he has had an "affair" with Minnie Wynchebek in his early days, so he is glad to compromise. The elder sister is still bitter, but is determined to make Sir Trevor's son abide by his promise. Minnie, the younger sister, thinks that the parents of the girl should be found and be present at the wedding, and proposes to advertise for the missing father, but Mary, the elder, strictly forbids. In spite of it Minnie advertises, thus introducing the bogus father, who with his braggadacio manner succeeds in securing various sums of money from the members of the family to get rid of him as an altogether "unacceptable" person on both sides. Out of love and real good nature Fay releases Guy, but his is a real love, and so he wins, and his father, Sir Trevor, finds happiness with his old love, Minnie, and realises that Mary, in spite of her pride and harshness, is not so bad at heart after all, for she really loves Fay and is doing all for her happiness.

The play had an enthusiastic reception. The acting was well balanced throughout. If possible, Peggy O'Neil was more charming than ever, and scored a veritable triumph. Helen Haye, as Mary Wynchebek, was admirable; one could not imagine a more virile and stern advocate of the "good old times" when everything was in order; Margaret Watson was a good foil to her with her gentle portrayal of the meek Minnie. Athole Stewart gave a sound study of Sir Trevor Trebarrow, while George Penn, as his son, Guy Trebarrow, was quite effective. Undoubtedly one of the hits of the evening was the neat and clever performance of Clifford Heatherley, as Augustus Sullivan (the bogus father), his nonchalance and unique by-play creating roars of laughter. Another small part played with conviction was that of the Rev. Richard Penny, enacted by Vernon Sylvaine.

In response to vociferous calls at the fall of the curtain, Miss Peggy O'Neil made a neat little speech amidst a bower of bouquets, and the author also thanked the audience for their reception of the play.

Dame Nellie Melba appeals for contributions for a hostel for young artists, members of the Dominion Artist' Club, of which she is president. In a letter warmly recommending this object as one very near to her heart, Dame Melba suggests that a good way to raise the needed money is by giving garden parties, dances, concerts and bazaars. Individual donations, of course, will be welcomed, and these should be sent to the Secretary of the Club, Room 334, Australia House, W.C.2.

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WEDNESDAY, FEBRUARY 4, 1925.

THE L.C.C. ELECTIONS.

CANDIDATES for the London County Council Election in March are already in the field, and the time is ripe for the campaign to be launched against the anomalies with which the music-hall industry has so long been burdened. Only four weeks remain for the work to be done, and no time should be lost in organising a movement to ensure just treatment in future. Many of the old members are putting up for re-election, and steps should be taken to ascertain their attitude and that of their opponents towards the sale of refreshments at variety theatres.

The New Council and Licensing Anomalies.

At two successive annual licensing sessions the L.C.C. has by a narrow majority, turned down the recommendations of the Theatres and Music Halls Committee, which quite reasonably proposed that the restrictions against the sale of liquor at the variety theatres should be removed. The committee took the sane view that what half the halls in London and the suburbs enjoyed should not be denied to the other half. The only excuse—it cannot be called a reason—that the opponents of the recommendation could find was the fantastic one that the arrangement was satisfactory to the public, because it gave them a choice of patronising either the place where intoxicants were permitted, or where they were not. They calmly ignored the fact that such halls are not evenly distributed, and that some of those where prohibition is enforced are only a few minutes away from each other, so that no choice whatever is given to patrons in those districts. It is, indeed, difficult to find localities where one of each sort can be found. No stronger case than that possessed by the variety theatre could be conceived. Public opinion and the press are unanimous in condemning a policy that is utterly stupid and futile. The question is not merely a commercial one; it is the sacrifice of a man's liberty of action in the reasonable control of his habits and inclinations.

The Privileged Cabaret.

An argument even more powerful is to be found in the privileges given to the cabarets. There are hotels giving actual music-hall shows in competition with the legitimate variety theatre, allowed to dispense wines and spirits, ad lib, beyond the hour of the ordinary public house. We are told that they are on a different plane from the regular halls; but we are not told how. Is it because the wealthy man is justified in drinking his champagne at public resorts, while the more humble frequenter of the music hall cannot be trusted to indulge in a glass of beer while enjoying a visit to a music hall? That is a suggestion which the public should resent, and the most effective way of doing so is at the meetings of their candidates. They should demand to know the reason why they are to be treated as children, and make no secret of their determination to show in the polling booth their objection to such an insult.

Concerted action on the part of amusement providers is imperative. The plain question: "Do you undertake, if returned, to vote for the abolition of the restrictions against selling alcoholic refreshments at the variety theatres?" would serve the purpose, and the replies from the local candidates should be shown on the screen at every "house." The feeling of patrons should also be solidified by means of petitions, which could be signed by visitors at each performance.

The teetotal policy of London's governing body is now over twenty years old, and it has proved only vexatious and in restraint of trade. It has led, moreover, to the absurdity that when a revue which is essentially a variety entertainment is presented, under the Lord Chamberlain's licence drink can be sold at will, but when the same artists are appearing as separate acts the cheering cup is prohibited.

Music-hall undertakings are a popular form of investment, in which millions of pounds have been sunk. They are run by men of strict integrity, whose care for the public welfare is as great as their solicitude for the shareholders' dividends, and inequitable treatment at the hands of the authorities is intolerable. No effort to break down the banner of prejudice which has so long existed should be neglected. The views of candidates are likely to be modified considerably by an expression of opinion from their constituents, and the prospect of losing their seats through an obstinate adherence to an illogical position.

NOTHING WRONG WITH THE STAGE.

By MARY GLYNNE.

There is nothing wrong with the stage, whatever its critics might say. It is only the unlucky, the disappointed, people who say everything is wrong with it.

Good artists can always get along well, and good plays will always be a success. It is only those artists who think that from their initial appearance on the stage they can jump into fame who cannot become a success. It is only sheer hard work that gets you "there."

There have been artists who have made a success with their first effort; but in their next venture they have been entire failures, because they have not had sufficient knowledge of the technique of the work to carry on. If they make a success in one part, it is because the part is a wonderful one—one in which no person can go wrong; one that just carries them along.

But if an actress has not got any training behind her, how can she be successful? There are exceptions, of course. You hear of people making a success when they have just arrived, but it does not follow that in their future ventures they will be so successful, because of the lack of training.

I think it would be better for the profession as a whole if people who go on the stage do not expect to "get on" at once, as they seem to do nowadays; and do not expect to get a big part without hard work.

MISS MARY GLYNNE.

The grumblers are the ones who expect to succeed very quickly. If one is clever, however, she will succeed; she cannot help doing so. I do not think the stage is more overcrowded than any other profession.

Generally speaking, provincial training is good for the artist, for there you play all types of parts. I say this, despite the fact that I had no provincial training.

My stage career started in this way: My sister, who is some three years older than I, developed a fondness for the stage, and my mother told her that if the stage was her desire she should start training early in life. So when my sister entered the profession I was delegated by my mother to keep her company. Then I also became attached to the stage.

And when I began I could not leave off. I was literally "pushed" on to the stage, so to speak, and I have learned to love it sincerely. Since then I have played mostly in London. All the time I have been gaining experience. First of all, I played children's parts—and some wonderful ones, too—and my success came straight away. I was lucky, for if I had joined the profession when I had grown up, as it were, I should have thought it necessary to go to the provinces first for experience before coming to town. I would no doubt have gone into a repertory company for a while and played anything that came along. But instead, after a time in children's parts, I put my hair up and continued in the profession without a break as a grown-up.

With my husband I have been on a wonderful tour of the provinces. I like touring for a change, but would not care always to do it, because my home is in London, and I have two little daughters to look after.

What do the public like best?

I think they like any play that is good. But a production that one can guarantee will be a success is very difficult to find. I have read heaps and heaps of plays, and some of them were simply awful. Some authors are too fond of using plots which have been done before. Still, I realise that it is not easy to write a good play.

I have been on the stage since I was ten, in every kind of play except Shakespeare—melodrama, farce, comedy, and pantomime. I am now anxious to do Shakespeare, and hope to do so one of these days with my husband.

THE DRAMA IN AMERICA.

"Shall We Join the Ladies?"—"Isabel"—"The Love Song"—"Big Boy"—"Two Married Men"—Flora Le Breton in "Lass o' Laughter."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 17.—The Empire Theatre has a double bill that is most attractive, as it consists of a play by Sir James M. Barrie that is new to our playgoers, namely, "Shall We Join the Ladies?" and a three-act comedy called "Isabel." The first-mentioned piece is, as everyone knows by now, the first act of a play that has never been finished. Its success in London has brought expectant audiences to the Empire, and the general opinion is that if the other acts should ever be forthcoming and prove to be as good as the first, the complete work would be one of the best plays from Sir James M. Barrie's pen. The piece is admirably acted. Margaret Lawrence has the rôle of Lady Jane Raye, A. P. Kaye appears as Sam Smith, Leslie Howard as Mr. Preen, Lyonel Watts as Mr. Vaile, and Vera Fuller as Mrs. Bland

"Isabel" is from the German of Curt Goetz, and was adapted by Arthur Richman. Although rather thin, it is quite entertaining, as the dialogue consists largely of polished repartee. The chief characters are Professor Wilton Shawle and his young wife, Isabel, who meets a former lover, and finds herself confronted with a difficult situation. Miss Lawrence acts the part of the wife delightfully, and Edna May Oliver makes a distinct hit as Aunt Olivia, whose caustic wit causes constant laughter. The other parts are cleverly played by Lyonel Watts, A. P. Kaye, and Leslie Howard.

"The Love Song."

At the Century Theatre this brilliant and melodious operetta has been produced by the Shuberts on a stupendous scale, and has scored an unqualified success. It is based on the life of Jacques Offenbach, and utilises his music, or adaptations of it, the score having been arranged by Edward Kunneke. The story it tells is of Offenbach's love for the Empress Eugenie, whom he meets for the first time at a small town in the mountains whilst she is en route to Paris in the company of her ambitious mother. The composer is next shown whilst he is attached to the Court of the Emperor. He is trapped in a situation which compromises the Empress by a favourite of the monarch and a disloyal courtier, but the Empress proves an alibi by substituting another woman in time to save her reputation. Offenbach, however, is dismissed from the Court. The second act takes place in the ballroom of the Tuileries, and affords opportunity for presenting what is probably the most striking scenic display in town. A chorus that crowds the large stage of the Century Theatre is one of the most effective features of the operetta. In the last act, Offenbach, who is dying by inches, is too ill to attend the rehearsal of his most ambitious work, "Tales of Hoffmann." It is his birthday, and the other principals call upon him, and indulge in sentimental reminiscences. The duet of Hoffmann and Antonia from the last act of "Tales of Hoffmann," and the famous Barcarolle provide the musical and dramatic climax. There are also selections from "Orpheus," "La Belle Helène," "La Vie Parisienne" and "La Grande Duchesse." A graceful ballet appears in a reproduction of scenes from "La Belle Helène." The excellent company includes Dorothy Francis as Eugenie, Allan Prior as Offenbach, Evelyn Herbert as Herminie, Zella Russell as Lizette, Harry K. Morton as Petipas, Odette Myrtil as Hortense, Harrison Brockbank as the Emperor, and John Dunsmure as Colonel Bugeaud. Harry B. Smith adapted the book from German and Hungarian sources, and wrote the lyrics.

"Big Boy."

Al Jolson, in a musical comedy called "Big Boy," is the new attraction at the Winter Garden. He received a vociferous welcome on his return to New York after three years' absence. In his new piece Mr. Jolson sings with

(*Continued at foot of next col.*)

(*Continued from preceding column.*)

all of his characteristic mannerisms and fervour. His most popular number is entitled "Trouble's a Bubble," but one of the most enjoyable features of the show is his rendering of several negro "spirituals" with an excellent chorus of coloured singers. "All God's Chillun" and "Deep River," are included, and they have a charm of their own. "Big Boy" is in two acts and twelve scenes. The plot deals with an attempt by gamblers to "fix" the Kentucky Derby. A coloured stable-boy foils the villains and rides his employer's thoroughbred to victory. The race scene is thrilling, as the horses and their riders appear to be galloping directly into the audience. Al Jolson's company includes Patti Harrold, Colin Campbell, William L. Thorne, Leo Donnelly, and Edythe Baker. The music was composed by James F. Hanley and Joseph Meyer.

"Two Married Men."

This three-act comedy by Vincent Lawrence contains some amusing scenes and has been produced in an excellent manner by William Harris, jun., at the Longacre Theatre. The author undertakes to show what takes place in two families when the thoughts of the wife in each case turn idly towards another man. Cave man tactics are the remedy, according to John Devant and Frank Stearns, the two husbands. They have been married about six months, and their wives have become too fond of a bachelor friend, one James Hunter. One of the husbands is masterful and the other weak. The latter is the first to discover his wife's clandestine romance, and, on the advice of his married friend, attempts the cave-man cure by knocking his wife down. The other husband administers the same treatment when he finds that his wife, too, wants to run away with Hunter. Of course, all ends well, although the conclusion is weak. The success of the piece is chiefly due to the excellent acting of the entire cast. Frances Carson, as Cora Stearns, the younger and more irresponsible wife, gives a vivid portrayal of a neurotic woman in her tantrums, and Minor Watson plays the good-natured husband, James Devant, with delightful ease and naturalness. James Dale is excellent as Frank Stearns. George Gaul is very good as the bachelor who causes all the trouble, and Ann Andrews does well as Eve Devant.

"Lass o' Laughter."

News of the success of this play reached us several weeks ago as it was brought to New York after a short engagement elsewhere. Flora Le Breton is regarded as a "find," and her popularity on this side of the pond is assured. The play is now being presented by Henry W. Savage at the Comedy Theatre, and during the past week has delighted large audiences. Miss Le Breton's Lass is a lovable character, and one that takes a firm hold on the interest and sympathy of the audience. Aima Tell as the kindly Lady Ailsa, Anthony Kemble Cooper as the Hon. Ian Maxwell, Jean Gordon as Mrs. Nicholson, Leslie Austin as Ronald, Lord Maxwell, and St. Clair Bayfield as Davie Nicholson are all very good and contribute to the play's success.

THE PLAY IN PARIS.

François Porché's Joan of Arc—Strindberg Back—The Imagined Lover—Portraying War Profiteers—Manufacturing a Musical Genius.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The presentation of another version of Jeanne d'Arc, the French national heroine, by Mme. Simone, at the Theatre de la Renaissance last Tuesday evening, caused a flutter in literary circles of *la ville lumiere*. The première (a red letter day in theatrical circles here) was quite a fashionable function. Francois Porché has written his "La Vierge au Grand Cœur" in three parts and eight tableaux. He depicts the maid of Orleans from childhood at Domremy up to her last hour, before being placed at the stake at Rouen. The author has written this play in excellent verse. It is the same wonderful story that has tempted poet and playwright for generations, from Schiller to Chas. Peguy or Bernard Shaw. This latest work of Porché again classes him in the category of poet rather than of playwright. He has called the three acts the Mission, the Work, and the Passion. Mme. Simone has mounted her husband's poetical play in simple but adequate style. She personally holds the title role of "La Vierge au Grand Cœur" in a superb manner, and is supported by an excellent company, including Pierre Blanchar (Charles VII.), Bacquë (Joan's father), Jean Yonnel, Pierre Daltour, Jeanne Grumbach, Paule Marsa, and a host of other people.

"Mademoiselle Julie."

The play of Auguste Strindberg, one act of sadness, first produced by the Theatre Libre Society in Paris in 1893 with Arquilliere, of which C. de Cazenove made a translation, has been revived by Gaston Baty at the Studio Theatre (situated in the same building as the Theatre des Champs Elysées). We still remember the revival by Pitœff in 1920, so it is not a novelty to-day. Julia is the daughter of a Scandinavian nobleman, seduced by the family footman, who intimidates the wretched girl, making her rob her father and then commit suicide in a sort of hypnotic trance. Marguerite Jamois is suitably uncanny in the name part. On the same bill we have "Dejeuner d'Artistes," a two-act farce, by Jean Gaumont and Camille Ce, which is a satire on those geniuses who create master works in their minds, but whose creations never materialise. Georges Carpentier is excellent in the rôle of an impecunious poet and would-be leader.

"Où allons Nous?"

Rip-Briquet have entitled their two-act revue, mounted at the little Capucines on Wednesday, "Where Are We Going?" The Capucines revues are generally witty or sarcastic. "Où allons Nous" is of the usual dry vintage, which will appeal to the society fans. There is such a crop of similar effusions, even at the most modest Montmartre cabaret, that we will not attempt to describe it. An intimate knowledge of local affairs and the vernacular are essential to appreciate such a show. Nevertheless, the clever burlesques of Louvigny, Chas. Lamy, Treveux, Charpin, Chevillot, Fenojois, Mmes. Marguerite Pierry, Arletty, Cinq-Mars, Loulou Hegoburu, Lily Scott, Pascaline, and Damita are a continual joy.

"L'Amant Revé."

Do you remember "Tota Mulier" at the Arts last week? Jacques Deval (enviable young author, with two plays presented in January) has written something of the same style in the form of a three-act farce, presented on Thursday at the Caumartin, with the title "L'Amant Revé," which means in this case "The Imagined Lover." Pierre is married to a passionate creature, Odette, and the family doctor orders him to the seaside alone for the sake of his health. During his absence Odette has many suitors, and accepts a town councillor, although she does not actually break her marriage vows. When the husband returns after the rest cure an aunt persuades her niece to believe that the kick over the traces was merely a dream. For this amusing comedy Saturnin Fabre, René Rocher, Fred Pascal, Gobet, Augustine Leriche, Blanche Montel, and Linirys are zealous interpreters.

"Les Zouaves."

In his three-act play under this title presented by Charles Dullin and his Atelier company at the Theatre Montmartre, Bernard Zimmer portrays the smart set of profiteers left by the great upheaval of 1914 and the succeeding years. The plot of "Les Zouaves" (a veteran colonial regiment) reveals a poet returning from the war to find the girl he has loved since he was a boy has married another fellow, and at the same time is becoming the mistress of someone else. She is badly smitten with the latter, whose acquaintance we do not make. But a short interview with the husband is sufficient. He is one of the worst of the war-profiteers. We also meet a Russian princess addicted to the drug habit, a theatrical producer who deals in cubic models, and the editor of a big daily. Bernard Zimmer, already remarked as the author of "Le Veau Gras" (the fatted calf), is supposed to have taken his characters from life. We later learn in "The Zouaves" that the wife does not care a rap for her sweetheart when a girl, but she takes pleasure in visiting him at his country home, just to revive the old admiration, which she does not reciprocate. This character is perhaps a true portrait of a fickle woman, but let's hope all the characters are exaggerated. Chas. and Mme. Dullin, Lucienne Morand, Line Noro (the evasive fiancée), and Coutant-Lambert secured a success for the author as well as for themselves.

"Le Genie Camouflé."

Marcello Fabri has presented a sarcastic essay in three episodes at the Maison de l'Œuvre. His "Disguised Genius" (or, rather, *camouflé*, which better conveys the exact sense of the individual) is a bitter attack on those artists who have reached the pinnacle of fame solely due to clever advertising, and not real talent. Drago might have arrived on the top, as a composer, all the same, and have attained greater results to the satisfaction of himself and relatives. But a society lady took the musician in tow, married him, and started fabricating his success by offering banquets to the critics, and even giving herself to influential men for the good of her husband's career. By constantly reading of Drago, the public began to believe in him, and we see the composer, whose music is of the most mediocre quality, hailed as the greatest of his generation, even when he becomes too feeble for work and is wheeled about in a Bath-chair. He is secretly admired by a niece of the society lady, who loves him for himself, and not for his supposed genius, and she is the devoted nurse attending his wants while the wife is engaged on propaganda work. When his earlier talent is stunted, he is elected a member of the Institut, receiving all the honours possible. The subject of "Le Genie Camouflé" offered an immense opportunity, which was not entirely seized upon by M. Fabri, and the irony was really not convincing. Madeleine Celiat laboured hard in the part of the society wife, while Courtoy played the musician with more ability as an actor than the character he had to impersonate.

THE VARIETY WORLD.

The Manchester Ball—Variety and Broadcasting—Vaudeville Golfing Society—Magicians' Club Dinner—C.A.A. Activities.

Manchester Variety Ball.

The third annual variety and pantomime ball will be held at the Free Trade Hall, Manchester, this (Wednesday) evening, in aid of the Variety Artists' Benevolent Institution. Tickets, one guinea, including buffet supper. Big results are again anticipated.

Variety and Broadcasting.

At a meeting of the committee of the V.A.F. last Thursday, the following resolution was passed:—"That this committee is strongly opposed to any theatre management broadcasting vaudeville programmes, or any form of entertainment, dependent upon the work of paid performers from theatres, music halls, or cinemas, being of the opinion that broadcasting is inimical to the livelihood of the majority of people who earn their living by or through the entertainment industry."

A further meeting of the Entertainments' Broadcasting Joint Committee, of which Mr. Walter Payne is chairman, will be held to-morrow (Thursday), at 3 p.m., at the Hotel Cecil.

Monthly Medal.

The monthly medal competition of the Vaudeville Golfing Society takes place at Raynes Park on Friday week.

New Members.

Among the latest accessions to the V.G.S. are Mr. Oswald Waller, Mr. A. M. Barry (manager for Mr. Bert Coote), and Mr. B. Shaw (of Lune and Shaw).

Magicians' Club.

On Sunday the big club event of the year takes place—the annual dinner. This will be held at the Hotel Victoria, Northumberland-avenue, under the chairmanship of R. H. Gillespie (managing director of Moss' Empires). Horace Goldin will be a guest of honour and will be the recipient of an illuminated address from his brothers in magic. Will Goldston is preparing a special programme for this occasion.

The Manchester Wolves.

The Fourth Wolves' Howl will take place at the Free Trade Hall, Manchester, on Feb. 27. Tickets are 10s. 6d. each, and valuable prizes will be given for the best costumes. The whole of the proceeds will be given to theatrical and local charities. Applications for tickets, which are limited, should be made to the Prompter, Clarendon Hotel, Oxford-road, Manchester.

C.A.A. Activities.

Last Sunday's Concert Artists' Association "At Home" at the St. George's Hall was presided over by Mr. Clive Maskelyne, who made a genial and eloquent chairman.

One of the outstanding features of the excellent programme was the character study work of Mr. Wilfred Burnand.

Next Sunday the Association's annual dinner will be held at the Hotel Cecil, with their old friend, Mr. Davy Burnaby, in the chair. Proceedings begin as early as 6 p.m

The annual general meeting of the C.A.A. will be held at the Kingsway Hall on Feb. 27, at 2.30 p.m.

Artists' Help for Birmingham.

A huge audience listened to a wonderful programme at Birmingham Empire on Sunday, in aid of the Lord Mayor's Unemployment Fund. Notable artists contributing were Wee Georgie Wood (who came down specially for the occasion), Gracie Fields, Mr. Arthur Capel's Band, Nixon Grey, Mdlle. Ann Codee, Layton and Johnstone, Doris Ashton, Gus Fowler, Nigel Dallaway, Little Edna, and the Martinis. Moss Empires and Mr. Raymond, the genial and courteous Empire manager, were heartily thanked by the Lord Mayor—as, of course, were the artists.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Lord Leverhulme for a donation of £2 2s. towards the matinée. Colonel Gillespie is thanked for a ball donation of £4 4s., A. H. Low £1 1s., and George Newton £1 1s., per Miss Lottie Albert. Miss Florence Dwyer for a collection of 13s. from Miss Victoria Carmen's Variety Company, and Miss Phyllis Broughton for her annual membership fee of £1 1s.

The following artists have kindly promised to appear (engagements permitting) at the Guild matinée, which is to be held at the Prince of Wales Theatre on Tuesday, March 31: Miss Gracie Fields, Miss Ella Shields, Miss Lena King, the Two Bobs, Nervo and Knox, Harry and Burton Lester and their Ten Cowboy Syncopators, the Gresham Singers, Miss Nellie Wallace, Jack Lane, Horace Goldin, and Walter Williams.

Collected by Miss Alice Craven from the following: Tom E. Hughes and Sammy Shields, £1 each; Two Bobs, Carr Lynn, Elkins, Fay and Elkins, 10s., and 2s. bet from Tom E. Hughes.

Ross and Jerome.

That versatile pair, Ross and Jerome, are doing exceedingly well just now in "Smacks," in which they feature their Dutch song and dance with much success. In June next this clever couple are due to sail for South Africa.

Darroll Richards.

Joining "The Merry Widow" at the Lyceum a month or two ago, Darroll Richards—who plays Jolidan—has been in town for the past week or two with this show, which is playing at Hammersmith this week.

Mabel Lambeth.

This clever artist, who has had considerable experience in revue, is at present supporting Frederic Bentley in "All in Favour," which commences a third tour on the Moss Circuit shortly.

MISS MABEL LAMBETH.

Jack Hylton.

It was mentioned recently that Jack Hylton and his Band were to visit the United States next month, but we hear that Jack has been compelled to postpone his visit until later in the year owing to the demand for his services here. This week he is playing at the Victoria Palace, whilst his other band—The Metro-Gnomes, with Ennis Parkes and Tim O'Connor—are at the Coliseum.

Holiday-making at Monte Carlo.

Last Saturday night Muriel George and Ernest Butcher travelled post-haste to London from Manchester, and by Sunday morning were well on their way to Monte Carlo for their first holiday since they went on the halls after Ernest was demobilised.

May Stevens.

Playing last week at the Palace, Watford, May Stevens has made an excellent impression with her delightful studies, and is this week appearing at the Grand, Birmingham.

"Brighter Vaudeville."

At the Hippodrome, Devonport, this week, Talbot O'Farrell is running his own combination of variety acts, which is being given much publicity in Plymouth district as "Brighter Vaudeville." In submitting eight acts beside his own entertainment Talbot is endeavouring to prove that there is demand for variety of the right kind.

Presentation to Miss Hazel Shelley.

Miss Hazel Shelley, of "The New Princes Frivolities," the cabaret at the New Princes Restaurant, London, on Saturday terminated her engagement there after a record run in cabaret of 52 consecutive weeks. In celebration of the occasion a "Hazel Shelley" gala night was held, at which she was accorded an ovation from the audience, and was presented with a number of bouquets. Afterwards Miss Shelley was the guest of the management at a complimentary supper, attended by the principals of the Cabaret Company, at which she was the recipient of a silver manicure set in case, given by Mr. Beaumont Alexander, the managing director, and Mr. Percy Athos, the producer, bearing the inscription: "Hazel, the idol of 'Princes,' in appreciation of her 52 weeks' success in the New Princes Frivolities. From Alec and Percy."

Sunday Licences at Watford.

At the meeting of the Herts County Council at Hertford on Monday, despite strong opposition, the Sunday concert licences of the Palace Theatre, the Super-Cinema, and the Central Hall Picture House were renewed, with a reduction of the hours, namely, from 3 to 5, while fresh licences were granted to the Coliseum and Empire Hall. This means that the whole of the places of entertainment will be able to be open for Sunday concerts if the managements consider there is sufficient demand.

Albert Athas and Lizzie Collins.

Albert Athas and Lizzie Collins have arrived home after 13 months' absence, having had a most successful tour through Australasia with Sir Ben Fuller's Vaudeville Shows. They will open shortly with something new.

Wright News Travels.

The following cablegram has been received by Lawrence Wright: "Wright news travels; send copy and parts of "Sahara" Palace, Chicago, immediately. "I Wonder What's Become of Sally?" is still sensational.—Dick Henderson."

Will Fyffe.

Will Fyffe concludes his panto. engagement at the Theatre Royal, Newcastle, this week, and next week plays the Alhambra, and also appears in the command performance. The following week he sails for his Australian tour.

Lucille Benstead.

From Chicago comes a welcome line from Lucille Benstead, who tells us that she has just concluded a thirty-weeks' tour of the Pantage Circuit, which has proved a most wonderful season. Lulu speaks of having enjoyed her travels through the States and Canada, where she received every courtesy and kindness possible from the managers, artists, and those connected with the business.

Neil McKay.

Appearing at Riverside the other week, Neil McKay made an excellent impression with the critics, and his audience was most enthusiastic. At present in Philadelphia Neil is taking the opportunity of visiting some relations. At the former place Neil received two offers for production, and also the offer of another tour next season. In June he sails for Australia, so it may be some time before we are able to welcome the Russian-Scot in the West-End.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 5 death levies are now due on the 1925 book. Red stamps 5.

Bray and McSweeney.

Concluding their panto. engagement this week at the Boro', Stratford, Sydney Bray and Peter McSweeney, who have proved so successful there as Captain and Mate, will be seen in their double act for the next two week, prior to resuming with "Scotch and Polly" on the 23rd inst.

Talbot O'Farrell at Cricket Club Dinner.

Talbot O'Farrell, who was at the Watford Palace last week, generously consented to do an additional "turn" on Friday night at the annual dinner of the West Herts Cricket Club. He was cordially welcomed by the president, the Right Hon. the Earl of Clarendon, who is captain of His Majesty's Gentlemen-at-Arms, and the members of the club gave the popular artist a most enthusiastic reception. The Irish comedian was in great form, and his songs were immensely enjoyed by the large company. The club are indebted to Mr. Charles Stafford, the popular manager of the Palace, who was instrumental in securing Mr. O'Farrell's presence.

Arthur Kingsley.

At the Palace, Maidstone, next week, Arthur Kingsley resumes with "Come On, Steve," which has now been changed to "Don't Go Away," in which he will play the part originally taken by Eddie Whaley.

Hart and O'Brian.

After a long season in revue, and with their own act, Janice Hart and Frank O'Brian took a brief holiday last week, and went over to Paris. They are at Chiswick this week, and next at the Alhambra, after which they rejoin Frank E. Frank's production, "The Times."

THE ERA

BACK TO SATURDAY.

In response to the wishes of numerous readers, who recognise that a Journal serving their interest with

COMPLETE AND UP-TO-DATE NEWS OF THE ENTERTAINMENT WORLD

cannot be available before the week-end, the Proprietors of "THE ERA" have decided

TO ALTER THE SELLING DAY OF "THE ERA" TO SATURDAY. THE NEXT ISSUE WILL BE ON SATURDAY, FEBRUARY 14th.

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THE ERA

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Variety Acts Wanted.

Being responsible for the booking of variety acts at two well-known picture theatres just outside Manchester, Bert Southwood will be glad to hear from those who have immediate dates available. His address this week is Southwood Cottage, Stockport.

Ann Moya.

A few days ago Ann Moya signed for production, and commences rehearsals next week. Ann is a daughter of Geo. Mozart, and has for some time past been supporting her father in his sketches, and more recently in "The Dare-Devil."

"The Rainbow's" Finale.

After a run extending into the second year, the successful tour of Mr. Albert de Courville's spectacular revue, "The Rainbow," ended at the Palace Theatre, Ramsgate, on Saturday. Everyone was in great form, and the final performance and speeches by Mr. Douglas Ascot and Miss Peggy Scott testified that the company had been a large, happy family throughout the tour. The audience joined at the close in singing "Auld Lang Syne." The only unfortunate feature of the final week was that Miss Lola Raine was out of the cast for the greater part of the period owing to illness.

O'Wray and O'Dare.

Concluding their panto. season last week at the Theatre Royal, Nottingham, O'Wray and O'Dare are now engaged upon another show, which is to be called "Quids In."

Hospital Fund Concert.

The all-star concert held at the London Shoreditch on Sunday evening last in aid of the North London hospitals proved most successful. Mr. C. D. Allen, chairman of the Charity Committee, was thanked by the Committee for lending the hall for such a deserving occasion. Manager Reg. Freeman and stage manager Bert Dyer had a busy time in arranging for no fewer than 31 acts to play during the evening. Among those who appeared were Wilkie Bard, Lily Long, Bert Terrell, Southern Singers, Ina Hill, Hilda Ruben, Baby Nesta, Gladys Gordon, Langley and Godfrey, Steve Bartle, and Claud Anderson. During the evening an auction of numerous articles contributed by the local tradespeople was made by Robert Barnett and E. L. Conroy, and resulted in a goodly sum being raised.

Frank E. Franks.

Beating all previous records with his pantomime production of "Cinderella" at the Hippo., Newcastle, during his stay of five weeks in this town, Frank E. Franks also played to record business at the Hippo., Nottingham, last week. Not only has Frank realised his ambition from the artistic side, but the financial success has proved much beyond his expectations. Playing this and next week at the Alexandra, Hull, Frank was offered a return visit to the Hippo., Newcastle, on the 16th, but it was found impossible to arrange a transfer. Mr. Chas. Gulliver has offered Frank another season on the Controlling Tour in the North for next pantomime season.

Jack Warman.

At the Metropolitan this week "Tonics" is the attraction, with Jack Warman as principal comedian, ably backed up by Bert Arnold. The singing of Dorothy Pinhoe and Harry Fox is greatly appreciated, and the rest of the company assist materially to the success of the production, which is at Watford next week, and then goes on tour in the North.

Herbert C. Sargent.

In our report of "The Loom," at the Metropolitan last week, we omitted to mention that the authors of this successful production were Herbert C. Sargent and Con. West. The former appears to be in great demand just now, and up till recently has been much occupied with Ernie Lotinga and A. de Courville with their shows. At Stratford on Monday night "Gadgets" was produced, for which he was responsible for the book, and Monday week will see "Incidents" (1914-1918) produced at the Alexandra, Stoke Newington, with M'lita Dolores and Harold Wellesley.

"Potash and Perlmutter."

On Mar. 2 "Potash and Perlmutter" commences another season around the halls, and will be seen in town at the Metropolitan the following week. Joe Hayman, Mildred Franklin and D. J. Erlston will again be seen in the leading parts.

Robb Wilton.

At the Grand, Birmingham, last week, Robb Wilton gave his latest scena, "The Magistrate," which was accorded very hearty receptions. Robb is playing this scena at the Holborn this week.

Attractive Revue Dresses.

The carnival dresses in the final scene of Mr. Fred Karno's latest revue, "Miss 1925," have been made by Mme. Marie Eugene. Mme. Eugene, better known, perhaps, to some of our readers as Miss Mary Wynne Hulme, the vocalist, has received many congratulations on her work.

Queen's Hotel Cabaret.

Not the least attractive feature of the nightly dinner and supper dances at the Queen's Hotel, Leicester-square, is the cabaret which Mme. Coletta has provided for her patrons. Miss Violet Dorene, a vivacious blonde, is an artist who not only sings her numbers with verve, but also dances with unflagging energy. Further neat terpsichorean work is provided by the Elite Sextette, and variety is lent to the programme by the singing of Humphrey and Harvey (lady and gentleman) and the feats in mnemonics of Monsieur de Gyn. Hendry's Band, who provide the music very successfully, feature some delightful xylophone effects.

"Jaffa."

Mr. Allan McAskell, known professionally as Jaffa, a comedy conjurer, died in London, on Monday of last week, at the age of 54. He was a Sunderland man. His first acquaintance with the stage was as a property lad at the now defunct Star Music Hall, Sunderland, which was for many years run by the late Signor Durland. He caught cannon balls and walked on swords with bare feet to start with, but came into notoriety at the age of 17, when, in response to a challenge from a friend, he took a leap from Wearmouth Bridge into the river below, a drop of 100 feet. Later he dived from London Bridge. Then he became an exponent of sleight-of-hand, and toured some of the big circuits. A tragic sequel to his death was that within 24 hours of it a sister of his died of shock on hearing the news.

Liverpool Olympia.

The British National Opera Company opens a three-week season at Olympia, Liverpool, on Feb. 16, and at the termination of their run the Olympia will pass out of the control of Moss' Empires, Ltd., who have let it on lease. "Puss in Boots" closes down on Saturday, Feb. 14.

"Eat More Fruit."

Shaun Glenville launched "Eat More Fruit" in a novel stunt at Covent Garden last week. It did not take Shaun long to teach the Covent Garden staff the chorus of "Eat More Fruit," which they sang as one. Peter, the Sahara camel, was present, he being the only one with the hump.

Hal Bert.

At the King's, Hammersmith, last week, in "Dick Whittington," Hal Bert concluded another successful engagement in panto. Offers for revue—of which Hal has had considerable experience in the West End and elsewhere—have been made during the past week.

Harry Gunn.

On Saturday last Harry Gunn concluded his pantomime engagement at the Opera House, Belfast, where he made a great success, and has been re-engaged for next season by Mr. Warden. Last week Harry was given a benefit, and it proved a very popular affair. Next week he resumes his bookings at the Empire, Birmingham, and the following week comes to the Alhambra.

Winifred O'Connor.

Playing principal girl at the Theatre Royal, Nottingham, this season, where she proved a popular favourite, Winifred O'Connor is now enjoying a well-earned rest in the West of England. Miss O'Connor has a special liking for farm life, and her retreat is just seven miles from the nearest station or town.

Marie Ambrose.

On Monday last Marie Ambrose, who concluded her panto. engagement at the King's Theatre, Hammersmith, on Saturday, opened on the Moss Tour at the Empire, Glasgow, and next week will be at the Empire, Newcastle. Her vaudeville arrangements are in the hands of Michael Lyon.

A MANCHESTER PERSONALITY.

"Charlie Nicholls." There are hundreds among the profession to whom the sight or mention of this name will bring pleasant remembrances of a good pal; but now, alas! he has departed. After a short illness he died about midnight on Monday, Jan. 26, and was buried at the Manchester Southern Cemetery last Thursday.

"Charlie" was the landlord of a little hostelry near Messrs. Broadhead and Son's King's Theatre, Longsight, on whose curtain he perpetrated one of his earliest local jokes by advertising to all prospective customers: "Boating on the lake free." It was free; but the lake and boats were non-existent. Apart from his extraordinary good nature, and the particularly soft corner in his heart for the many members of the profession who were constantly coming to see him, Charlie had a keen sense of humour, and spoof was his great game. He could tell a ludicrous story without the ghost of a smile. His wonderful menagerie was the famous topic. There was nothing else in the world like it, and those in the know will be wondering what is going to be done with the astonishing exhibits which he was so careful never to exhibit to the unbelieving.

He had a couple of twin crabs whose talents were very versatile; one played the piano, and the other the banjo; and these crabs may be seen to-day, preserved in a glass case in the bar parlour, engaged in their favourite game of draughts, each smoking a cigar. He would talk of his boxing shrimps, his knock-kneed lobsters who could dance the quadrilles, his galloping oyster (the only one in the world), the Red Sea herring—red, of course—which he taught to perform on the horizontal bar, and the tame sardine that used to follow him about. To add merely an idea of the range of his collection, one may mention the giant caterpillars he harnessed to his garden roller, and the twenty-six pairs of boots, each, he bought for them; the elephants who used to play "touch wood" in the home gardens and push his bungalow down; his couple of rainbows, which he lent out occasionally, until someone returned one of them with a colour missing; and the sorrow with which, for lack of room, he was obliged to refuse a present of the Caspian Sea.

All these things will come home "with a humoured melancholy" to those who knew him, and in every part of the country there are players of the variety and legitimate stage who will realise that they have lost a good friend.

"Charlie" was in his sixty-fourth year.

M.H.A.R.A.

The 90th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present: Messrs. George D'Albert (chairman of committee), who presided; Michael Canning (vice-chairman), Monte Bayly (hon. treasurer), Geo. French, Cecil Morley, Stanley Damerell, Alf. Herald and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Several cheques were ordered to be drawn, and the meeting terminated.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. "Armadale Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Nat Gould and Val Gordon, and the Pall Malls.

Mr. Lawrence Wright was at the Wimbledon Palais de Danse last Thursday ("Sahara Night"), when Mr. Frank Rubens produced the "Sahara" episode, in which a live camel is a feature. The regular conductors, Mr. A. Alexander and Mr. L. Cohen, relinquished their positions to Mr. Horatio Nicholls, the well-known composer, who directed the operations of the combined orchestras. Mr. Earl Gibson's singing of "Sahara" and "Eat More Fruit" was an outstanding item of the evening.

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LONDON VARIETY THEATRES.

THE COLISEUM.

Sir Oswald Stoll is to be heartily congratulated on adding Ellis Jeffreys to the stars of the theatre who have appeared under his management in variety. She represents the Haymarket tradition of polite comedy, which is one of the glories of the modern English stage. To be able to give an example of this at the Coliseum is as fine an achievement as the indoor tennis or potted rodeo. Miss Jeffreys' vehicle is Gertrude Jennings' "Me and My Diary," that thoroughly amusing skit on Society dames who publish indiscreet reminiscences. What an admirable air of surprise the actress simulates when callers arrive with complaints! Subtleties of manners are her forte. She shows you how the woman of breeding will express the extremity of emotion with only a shrug of the shoulders and a twitch of the lips. Lady Adela Boxgrove's hopes are dashed to the ground; she is humiliated by the man she hoped to marry. But, instead of tearing a passion to tatters, she stabs him in a footnote to be added to the diary in the next edition. It must be mentioned that C. M. Johnston is gorgeously funny as Lady Adela's last hope.

Real music-hall talent is represented by Little Tich, whose three songs—the cook, the dentist's page, and "It's a Risky, Risky Thing To Do"—are full of the hilarity of the good old days. The Gresham Singers delight us with "Oh, London Town's a Fine Town," among other ballads, that include that most popular item in all their repertoire—"John Peel." Milton Hayes, in addition to broadcasting the news, declaims "Bachelor Blues," and describes how a little chap discards his baby clothes. Dorrie Dene sings and jokes in a way that justifies her in labelling herself "indescribable."

The rest of the programme, apart from the Marimba Band, consists of dancing. Cabaret talent plays a prominent part. In particular, there are Terry and Pat Kendall, whose athletic and vigorous display is inspired with the spontaneous gaiety of youth. In "La Revue de la Danse," Iris Delysia charms us with her grace, while Alfred and Leonid Stroganoff lend her able support. Ennis Parkee and Tim O'Connor, who have long performed in cabaret, offer a new style entertainment with the aid of Jack Hylton's Metro-Gnomes Band, which is conducted by Sam Raitz. The film of "Rowing" completes the bill.

THE ALHAMBRA.

More than an hour of thrills is contributed by the Great Carmo to the Alhambra programme this week. His selections from "Magical Moments," which he describes as a "musical comedy entertainment," provide a series of novelties and sensations that leaves the audience breathless. Scenic effects and a lively chorus provide a picturesque background for baffling illusions which introduce us to a menagerie as well as the customary disappearing ladies. In "The Birth of the Rainbow" Carmo produces a girl out of the palms of his hand; at least, he begins with nothing, makes silk handkerchiefs appear, shakes them into draperies, and then reveals the girl in their midst. In "Jungle Land" there are whirlwind Arab dancers, a snake charmer with formidable reptiles round her body, a "disappearing" elephant who plays a mouth-organ, and the Hindu basket trick. Teddy bears and a baby leopard provide an amusing interlude. Then comes "Thrown to the Lions," a dumb-show drama in which Carmo plays the part of an Eastern lover who rescues his beloved from the jaws of the king of beasts. Throughout "Magical Moments" bears trace of the hand of a master showman.

Great pleasure is manifested at the return of Wilkie Bard. He begins well with a song, "Got the Whole Thing Off My Mind," during which he elaborately prepares to make confessions, but comes to the refrain before the load on his conscience is revealed. As "The Turkish Bath Attendant," he causes the thermometer to rise by flirting with Maudie, the barmaid, and gets the sack. For an encore he introduces us to a performing flea, which gets lost in the orchestra, where a substitute is found. Another popular humorist is Lily Moore, whose character comedy studies are excellent. In "Husbins" she scorns the male sex; with a change of hat she becomes a sort of Mrs. May, a Hampstead Heath Harriet and a burlesque dancer.

The caricatures of Renie Riano are worth seeing many times, and in this second week of her visit to the Alhambra she finds the audience in a still more appreciative frame of mind. Both on account of his fine voice and breezy style, Syd Moorhouse makes a favourable impression, especially as the tramp taking farewell of an old pal who has risen in the world. The marionettes of Edgar Curtis are gay folk whose acquaintance we are always glad to renew. And, finally, there is the Stoll film of "Rowing."

HOLBORN EMPIRE.

The excellence of "Broadcasting" led us to expect something even better in Harry Tate's latest sketch, but we were disappointed. "In His Office" hardly does him justice. Indeed, some of it is crude, probably because—as it appeared to us on Monday night—the script had not been sufficiently absorbed. Only Harry Tate's exclusive type of humour secured the sketch a passage.

The office in question is that of a patent agent's, where inventions in the shape of a gun, an execution chair, and a mouse-trap are brought for copyrighting. The staff consists of a comic office boy and a clerk (who never, by the way, addresses his employer as "Sir"); and these two, of course, are mixed up in the "gu'nor's" dealings with the cranky inventors. The climax is reached when the boss is so overcome by the patent mouse-trap notion that he drops into the execution chair and succumbs to the onslaught of a leaden ball fixed to it. With a glib dialogue and the action accelerated "In His Office" could be made worthy of its predecessors.

Ada Reeve is retained this week and continues to charm with old and tuneful melodies. Ernest Hastings has an excellent repertoire of songs at the piano, his "Business Love" being particularly brilliant. Robb Wilton, assisted by Florence Palmer, has a really funny vehicle in his sketch "The Magistrate," and his number "I'm on the Dole" fits him well. Texo is amazingly dexterous on parallel ropes and a trapeze. Lapp and Habel, as "cod" conjurers, are very amusing; Dorothy Colston uses her contralto voice appealingly in popular ballads; and Kia and his Royal Hawaiians are ragtime exponents of a very high order.

FINSBURY PARK EMPIRE.

Mr. John Lester's successful musical burlesque, "The Hollywood Follies," is the attraction here this week, and on Monday evening the full house testified to the popularity of this new show, which has been touring the provinces and is now due for a ten weeks' run in the suburbs. This animated production teems with fun, and a prominent feature of the show is the splendid acrobatic dancing of the chorus, led by Lillie and Bessie Pike, which is phenomenally clever, and was heartily appreciated.

Messrs. Harry and Burton Lester, as a couple of cowboys with histrionic aspirations, are excellently suited, the natural and unselfish manner in which each plays up to the other being very noticeable. In several of the scenes they are finely supported by Mr. Eddie Gilday as a Dutch "promoter" with Hebraic characteristics; Mr. Phil Peters, as the producer, being also good. In one of the scenes a pleasing feature is the singing by the Georgia Singers of plaintive negro melodies reminiscent of their slavery days, "Good News—Chariots Coming" being representative of that period. "It Ain't Gonna Rain No Mo'" is equally successful. The final scene provides the Ten Cowboy Syncopators with the opportunity to render a selection that brought down the house, "Why Did I Kiss That Girl?" and "A Hunting We Will Go" being representative items.

An effort to find new British film stars from among the audience—for which a competition is announced—is provocative of much merriment, though, judging from the efforts of those who volunteered on Monday, the task of finding such an one will be no sinecure.

GRAND, CLAPHAM.

"Visions" is the attraction at the Grand this week, and there should be full houses to witness this first-class production. Presented by Mr. D. L. Keith (by arrangement with Harry Day), it is essentially as described—a show of mirth and music. With scenes that are full of fun and laughter, attractive dancing and exceptionally pretty song scenas, one cannot fail to be thoroughly entertained. Jim Jessiman, who is really funny, and Elaine Rosslyn, a capable artist both vocally and in her versatility, are the principals, and find ample opportunity for exercising their talents. The opening scene contains a most original version of that feline that will persist in walking. With "Felix" sung by Elaine Rosslyn we are introduced to Japanese, Russian and Spanish specimens, who, to their own appropriate music (this in itself a clever orchestral item) present a very clever dancing act.

A very pretty scena is "A Story of a Woman's Life." This is in four scenettes, with Alexander Dane as the introducing vocalist, and the Spring, Summer, Autumn and Winter episodes, which are delightfully acted in dumb show, chiefly by Elaine and Gracie Rosslyn, are well received. Another pretty scene is presented in Honolulu, and here again we have some exceptionally clever dancing by the Beauty Belles. In the humorous events Jim Jessiman keeps the house in roars of laughter, and his attempts to sell balloons is a scream. Levoie and Moran assist throughout, and their lazy dance earns merited applause. Youtha Rose, Frank Attwood and Alexander Dane give excellent assistance in the comedy scenes. The Gregorian Singers were especially good in their items, "When Lights Are Low," "I Know of Two Bright Eyes," and "You're in Kentucky." Mr. W. E. C. Gulliver, now fully recovered from his recent illness, is the popular manager here.

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Companies for week commencing February 9th:

6.30 HOLBORN EMP. 9.0
RIGOLETTO BROS. & SWANSON SISTERS.
ALBERT WHELAN.
PERCY HONRI.
DAISY DORMER.
DERRA DE MORODA.
CARR LYNN.
CHOKICHI.
THREE KARREYS.

6.40 KILBURN EMPIRE 9.0
"A WEEK IN A NIGHT."
Including—
SAM MAYO.
MABEL MARKS.
BINNIE ASH.
WALTER STEPHENS.
16 SUPER SOUBRETTES.

6.15 LEWISHAM HIP. 8.40
"KHAKI,"
Featuring—
ERNIE LOTINGA.
Supported by—
ADOLPH LUCK.
FRED. JOHNS.
HAROLD WILKINSON and KATHLEEN BARBOR.

6.40 CAMBERWELL PL. 9.0
ADA REEVE.
FRED. BARNES.
FYNE & HURLEY.
DAISY DORMER.
JACK LANE.
WILL COLLINSON & CO.
NEWHOUSE & MERRILL.
SMARTE & GOODE

6.40 GRAND, Clapham J. 9.0
"IDEAS."
Song, Fun and Dance Show, with
JACK CLIFFORD.
ROBERT McLACHLAN.
DAN YOUNG and ISABELLE DILLON.

6.40 HAMMERSMITH PL. 9.0
"LOVE AND KISSES."
Cast Includes—
CHESTER FIELD.
DOROTHY LENA.
NEVILLE DELMAR and 16 LOVE & KISSES GIRLS.

6.40 ILFORD HIPPO. 9.0
"IRENE."
The Actual Production, from the Empire Theatre.
BILLEE DIXON.
NORMAN PIERCE.
ILMA HANDLEY.
HARRY RAY.
Haunting Music, Sparkling Wit.

6.40 SHOREDITCH OLY. 9.0
"PAGES."
In 20 Full Columns.
BILLY BLACKBURN.
CHILDS BROS.
Full London Chorus and NELLIE TURNER.
And the Most Novel Scene ever presented—
THE FOUNTAINS OF PERFUMES.

6.30 CROYDON EMPIRE 8.45
TOM ARNOLD'S BIG CIRCUS OF 1925.
Including—
MAC FRISCO, THE FAMOUS SEA LION.
DOODLES, ENGLAND'S GREATEST CLOWN.
MDLLE. WOODFORD AND HER 50 PIGEONS.
YOUNG STEVE, The Fearless Boy Rider
LES ASTRALS, The Rulers of the Air.
MARMADUKE, The Comedy Mule, and JOHNNY SWALLOW'S WONDERFUL ELEPHANTS.

6.40 ISLINGTON EMPIRE 9.0
HARRY TATE & CO.
TUCKER.
GEORGE MOZART.
BETTY ROWLANDS.
GRACE CUNARD.
HAL. WRIGHT.
MOODY'S BROADWAY BAND.
GRAND FOXTROT COMPETITION.

6.40 POPLAR HIPPO. 9.0
1925 Edition of The Great Revue,
"THE WHIRLWIND."
Including—
HARRY BARRETT.
DE VERE & WEBLO.
GORDON NORVILLE and The Rainbow of Flowers.

6.40 WILLESDEN HIP. 9.0
"VISIONS."
A Show of Music and Mirth with
JIM JESSIMAN.
ELAINE ROSSLYN.
LE VOIE & MORAN.
GREGORIAN SINGERS.

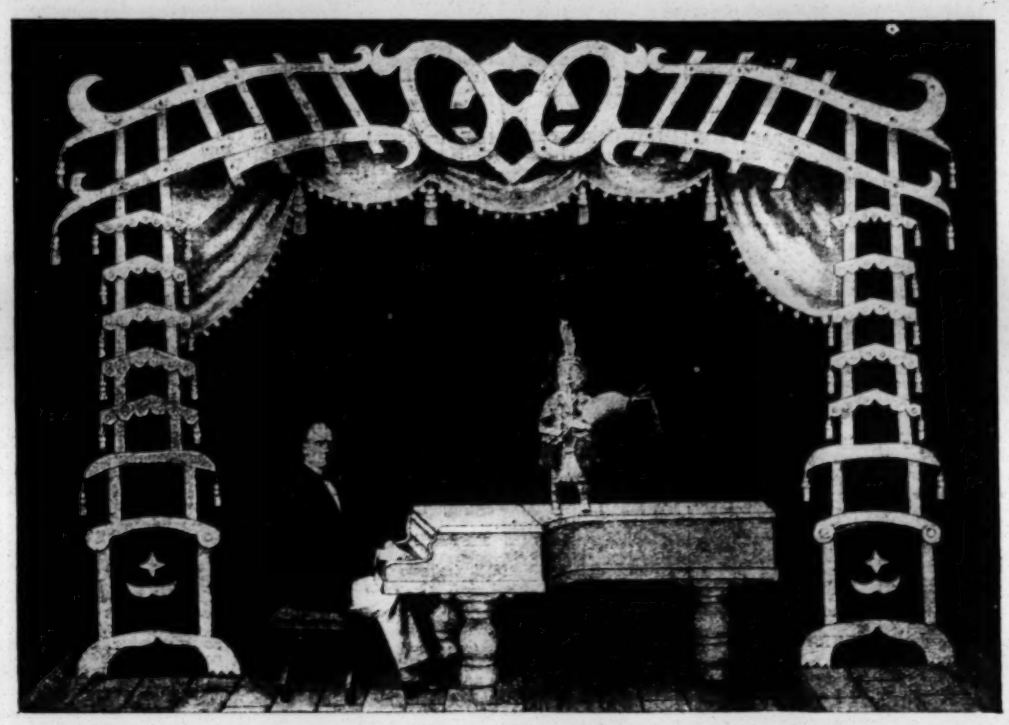
6.40 ROTHERHITHE H'PPO. 9.0
"SECRETS OF THE HAREM."
The Great Oriental Play.
By Max Goldberg.

6.40 COLLINS'S. 9.0
"THE EVER OPEN DOOR."
By G. R. Sims.

Notice—To Managers, Agents, etc.

WALTER GRAHAM

THE ORIGINAL LILIPUTIAN WONDER,
known as the "HUMAN MARIONETTE," the Inventor and Sole Proprietor of the figure "THE BURSTING BAG-PIPE"
Having formed a partnership with
MR.
GEORGE GEOFFREY
the well-known ENTERTAINER AT THE PIANO
wishes it to be known that the act he is producing will be billed as
Graham & Geoffrey
The Two G's
in a distinct novelty.
Full Particulars of the above will be published later.



Graham as he will appear in his new invention—MARIONETTES PERFORMING on the top of a Grand Piano, without fear of detection on the part of the audience.
All Coms.—GRAHAM, 22, MARLBORO ROAD, MERTON, S.W.

HACKNEY EMPIRE.

Ada Cerito, character comedienne, is a great favourite as the fascinating widow who longs to try her luck again. Her number describing a rural courtship, "Down a Shady Lane," is much applauded. Ernie Rome, the rotund comedian with the fine voice, gives an excellent turn, including "Ain't It Ever Goin' to Leave Off Raining?" "Pride of Killarney," and each is sung with expressive zest.

Eric Randolph, the original singing vagabond, is in great form with his fine voice and infectious gaiety or patter. "Smilin' Through" is delightfully rendered. "On With the Motley" and "The End of the Road" are also great successes. The Brothers Walsh sing "Wear a Little Smile" and "When They All Came to Wembley," a very original and amusing ditty. "Twelve O'Clock at Night," with its capital eccentric dance, is immensely popular. Yvonne Arnaud and company appear in a new playlet, "You Can't Beat Them," by Edwin Burke, with great success. Yvonne as Marie Stewart, the wife, is very charming. Edwin Styles is Peter, the husband; and Netta Westcott, their lady friend. This storm in a teacup is delightfully enacted. Ernest Hastings gives a very popular and humorous musical entertainment. The Five Junetros, acrobats, present a clever show. The Crastonians' singing, dancing, and music act proves that they are accomplished exponents.

CHISWICK EMPIRE.

There is a riot of fun here this week, the chief delinquent being Harry Tate, who gets enmeshed in the intricacies of wireless, with wonderful results. Indeed, "Broadcasting" now compares very favourably with the other Tate series of cameos, and is received with much favour. The Ruby Sisters win their way by their versatility and talent. Ed. Lang's Gotham troupe is as good as ever. These cheery souls harmonise, to the infinite relish of the audience, with clean-cut comedy; their performance is always entertaining.

Horace Golden's show is perplexing and beautiful; the environment of his feats lends actuality to the deception, and his wonderful conjuring evoked unstinted applause. His "Great Divide, the Divided Venus," is a magnificent bit of work. Another of his triumphs, "From Film to Life," is a happy combination of intense interest. Laurence Glen creates a distinct success in his particular line, and his methods are sound. The audience liked him immensely. For Steve Ventry we had every praise. The Living Art Studies arranged and presented by Henrietta de Serris are admirable. Many of the subjects reflect the original with life-like fidelity.

That merry little excerpt, "Presented at Court," by Janice Hart and Frank O'Brien, is a deliciously funny bit of business, and gave the audience great pleasure.

"CASEY'S COURT."

At the Alexandra, Stoke Newington.

Will Murray's "one and only" is packing the Alexandra, Stoke Newington, this week. The Irish humour of himself as Mrs. Casey, and of Fred. O'Malley as Mr. Casey, find abundant recognition. The preparations for their family ball, the lunatic asylum, and above all, the street urchin's idea of producing a music-hall show up the court produce the usual gusts of mirth. Nearly every known kind of "variety" is performed by the clever juveniles, who find this production a very effective nursery for their budding talent. Among the grown-ups, a special concertina turn by E. Rivoli makes one wonder how such a volume of sound can be produced from the tiny instrument. Various small parts are played, danced, or sung in excellent style by Cathie Gunter, May Jones, Charles Grieve, John Mooney, George Robertson, William Becley, Pat Havlin, and Roy Leo.

"ULLO."

At the Hammersmith Palace.

Bruce Bairnsfather's latest revue, "Ullo," made its bow to London at the Hammersmith Palace on Monday, and was immediately voted excellent by an enthusiastic audience. All Bairnsfather's well-remembered and whimsical insight into life is reflected in this new production, with its witty little cameos and topical allusions. References to the war were inevitable but not overdone, and the one little glimpse of Ole Bill and his faithful comrades in their old surroundings was beautifully in taste, and all that was wanted. For the rest there are skilful little burlesques and satires like the Parliament of the Future, with its preponderance of lady members, and "Filmland," showing a censor purifying a film out of existence: a succession of beautiful scenes like "The African Settlement" and "The Sunken Treasure Ship" (a submarine idyll with a difference), and a number of scenes of homely humour depicting the domestic vicissitudes of that doughty veteran, "Ole Bill."

To do justice to this splendid material there is an exceptionally brilliant cast, headed by Mr. Johnny Danvers, who is a tower of strength as Ole Bill. It is Johnny Danvers at his best—which is saying a great deal—an ideal embodiment of that picturesque, big-hearted, walrus-moustached warrior who helped to keep us cheerful when things looked darkest. Then there is Mr. Louis Holt playing a variety of parts, singing a variety of songs, and managing even to squeeeze in some of his inimitable moments at the piano (one of the laughing hits of the show is his duet with Mr. Danvers). Also Mr. Dan Booker, that experienced artist, who is able to turn his hand to anything, and earning as much applause for his bright singing of "Every Jack Must Have His Jill" as for his appearance as Shakespeare—which is a masterpiece of makeup with some polished elocution to match. Another artist well in the picture is Mr. Ted Cowan with a successful film number, "The Hand That Turns the Camera," and a heap of clever character studies to his credit, while mention must also be made of Mr. Edward Carlyon, who contributes several well executed portraitures.

On the distaff side are two ladies who sing well: Miss Ethel Beard, very effective in an exacting song, "The Diver," and Miss Betty Bright, who certainly lives up to her name, in a rollicking ditty, "The Knuts' Brigade"; whilst Miss Jean Lester, a comedienne with a vigorous personality, gives due effect to the fulminations of Ole Bill's strong-minded spouse. Other feminine roles are quite capably enacted by Misses Sadie Balcombe and Olive Moore, and the "Ullo" Girls get plenty of applause for their nimble dancing. The supervising producer is Mr. Fred A. Leslie, the musical director is Mr. David W. Norton, and the general manager Mr. Arthur H. Cann.

"THE SIDE SHOW."

At Penge.

Messrs. Ray Bros.' new revue, "The Side Show," seen at Penge Empire this week, opens on an original note. The first scene is a cabaret. One of the guests reveals his identity as a police officer, but departs when he learns it is only a revue rehearsal. Then follows a series of comedy incidents and attractive song and dance scenas.

Mr. Fred Morgan is principal comedian, and he acquits himself well, particularly in "A Joy Ride," "His Sunday Suit," "Flirting with the 'Flu," and "The Deputy." Mr. Harry Arthurs is the light comedy man, and he proves his worth in such numbers as "A Long Time Gorn," "Can't Charge Us for That," and "I Love You" and "Dear Love," the latter two as duets with Miss Deci St. Clair, who is also heard to advantage in "Say it with a Ukulele." Mr. Arthur Lewis dances cleverly; Mr. Will Sellars is a hit "at the piano," and Miss Mavis Grahame's song, "Peggy O'Halloran," is well put over. Messrs. Rex Parsons, Bunty Renee and Bert Humphreys, and the Misses Edie Jeannette and Peggy Ray in small parts, "The Side Show Syncopators," and the Cabaret Girls, a troupe of clever dancers, complete the fine cast.

CROYDON EMPIRE.

There is a first-class variety programme at the Croydon Empire this week. The Lee Sisters render vocal and instrumental numbers with marked skill and an artistic setting. Mr. Arthur Pond, in clever burlesques, gets many laughs. Mr. George Mozart, in new ideas, is at the top of his form and is loudly acclaimed; as also is Mr. Albert Whelan, with new songs and stories. The O'Gorman Bros., popular favourites at this house, score heavily with songs, dancing and patter.

NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 9, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 2 NOW DUE.

ALBANY WARD THEATRES, LTD
(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)
BARNSTAPLE THEATRE ROYAL.—Slack's "Mother Goose."
JERSEY ALHAMBRA.—Two Vernons.
SALISBURY PALACE.—"Creations."
TROWBRIDGE PALACE. — Slack's "Babes in the Wood."

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Rene and Partner.
HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Robinson Crusoe."
IPSWICH HIPPODROME (rehearsal, 11.30).—Sydney Productions present "There You Are, Then."
IPSWICH LYCEUM THEATRE.—The Ipswich Players, in "The Nautch Girl."
NORWICH HIPPODROME (rehearsal, 2)—Palace Productions, Ltd., present "Cabaret Calling."
NORWICH THEATRE ROYAL.—Company as booked.
PAISLEY RINK PALACE (rehearsal, 12).—Lyndon and Moore, Reano, Sisters Embert.
PAISLEY THEATRE (rehearsal, 12'.—A. E. Miles and Alice Maud present "Marguerite."

BROADHEAD CIRCUIT.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Broadhead Players present "Gentleman Jim," "Her Only Son," "Daughter of Babylon."
ASHTON-UNDER-LYNE PAVILION THEATRE.—Sari, Pictures, and company as booked.
BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "The Sign on the Door."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "Within the Law."
LIVERPOOL PAVILION THEATRE.—Dolly Ross presents "Robinson Crusoe" Pantomime.
MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
MANCHESTER HULME HIPPODROME.—William De Lacy presents "Mother Hubbard" Pantomime.
MANCHESTER JUNCTION THEATRE—Horace Jones and Co., Pictures, and company as booked.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Adventure of Lady Ursula."
MANCHESTER METROPOLE THEATRE.—Norman Carroll, David Poole, Tom E. Hughes, Les Eldons, Castle and Carew, Jack Pashley, Five Chicago Girls.
MANCHESTER OSBORNE REPERTORY THEATRE. — The Broadhead Players present "In the Gloaming."
MANCHESTER QUEEN'S PARK HIPPODROME.—Beresford and Pearce present "Snacks" Revue.
MORECAMBE WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE.—Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Four Millons, Williams and Caldera, Delhi and Partner, Benson Gray, Jen Latona, The Cardles, and company as booked.
SALFORD ROYAL HIPPODROME.—Ventom Swift presents "Robin Hood" Pantomime.

KENNEDY'S THEATRES.
DUDLEY OPERA HOUSE (rehearsal, 12).—William Revill presents "London to New York."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—George Perry, "Stunts of 1925."
WEST BROMWICH THEATRE ROYAL.—Company as booked.

LONDON SYNDICATE HALLS.
(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 13.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—Ingeman Bros., W. G. Watts, Tom E. Dean, The Dakotas, "Auntie," 2 Carrs, Breconia Singers.
BRADFORD. — Harry Warburton's "Shavings."
BURNLEY.—Les Paulettes, 4 Christies, Terry Wilson, Dave Godfrey, May Stevens, Enderby, Saltley and Nibs.
CARLISLE.—Harry Newbold's "Wet and Dry."
HALIFAX. — A. E. Smith's "The Real Stuff."
HUDDERSFIELD.—Dee Cee Tours, "In the Next Room."
LEICESTER.—Company as booked.
SOUTHAMPTON.—Leonard Laurence's "The Fake."
WARRINGTON.—Henry L. Osmond's "Goody Two Shoes."

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Gunn, Four Bennos, Beaucaire and Partner, Kirkby and Hudson, The Bros. Plattier, "The Sauce Box," Eight Empire Girls, with The Martinis.
BIRMINGHAM GRAND (rehearsal, 1).—Archie Glenn, Eight Moss Girls with The Martinis, Trix Sisters, O'Gorman Brothers, Gellin and Borgstrom, Leslie Weston, Three Kobes.
BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The British National Opera Company (2nd week).
CARDIFF EMPIRE (rehearsal, 1).—Jack Boot, Lapp and Habel, Ann Codee, The Two Bobs, Burr and Hope, Iris Delysia and The Stroganoffs, Chas. Ulrick.
EDINBURGH EMPIRE (rehearsal, 12).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babington.
FINSBURY PARK EMPIRE (rehearsal, 1).—Adam Tomlinson, Ella Shields, Scott and Whaley, Ernest Hastings, Johnson Clark, Melford Three, Van Wycks.
GATESHEAD EMPIRE (rehearsal, 1).—"Pledges."
GLASGOW COLISEUM (rehearsal, 11).—Douglas Fairbanks in "The Thief of Bagdad."
GLASGOW ALHAMBRA (rehearsal, 11).—"Outward Bound."
GLASGOW EMPIRE (rehearsal, 11).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Cooper and Lait.
HULL PALACE (rehearsal, 1).—Sidney Burns presents "Pranks." Cast includes Rex London and Winnie Goodwin.
LEEDS EMPIRE (rehearsal, 1).—Florrie Forde's pantomime "Jack and Jill." Cast includes Florrie Forde and Reg. Bolton.
LIVERPOOL EMPIRE.—Theatre closed for rebuilding.
LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime "Mother Goose."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.
NEWCASTLE EMPIRE (rehearsal, 1).—Wallau and Partner, Marie Ambrose, Chris. Richards, Coram, Little Pipifax & Co., Neil Kenyon, R. W. Roberts.
NEW CROSS EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.
NEWPORT EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
NOTTINGHAM EMPIRE (rehearsal, 1)—Wheeler and Mason present "Gadgets."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Sir John Martin Harvey and London company.
PRESTON EMPIRE (rehearsal, 11).—The Preston and District Amateur Operatic Company in "San Toy."
SALFORD PALACE THEATRE (rehearsal, 1).—"The Maid of the Mountains."
SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"A Working Girl." Cast includes Ernie Mayne.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Katinka."
STRATFORD EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass in "Mr. Tickle, M.P."
SUNDERLAND EMPIRE (rehearsal, 1).—"Brighter London."
SWANSEA EMPIRE (rehearsal, 2).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.
VICTORIA PALACE (rehearsal, 11.30).—Yvonne Arnaud and Co., Nat. D. Ayer, Musical Revels, May Henderson. "Our Palace Girls," Terry Twins, Clay Keyes.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"White Cargo."

NORTHERN THEATRES CO., LTD.
BLACKBURN THEATRE ROYAL.—Henry Edwardes and Chrissie White, in "The Man Who Came Home."
BURY THEATRE ROYAL.—"April Showers."
DEWSBURY THEATRE ROYAL.—"So This is London."
HALIFAX GRAND THEATRE.—"Cinderella."
HALIFAX THEATRE ROYAL.—"Lilac Time."
HUDDERSFIELD HIPPODROME. — Phyllis Neilson-Terry in "Bella Donna."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—"The Last Waltz."

STOLL TOUR.
(See page 17.)

VARIETY THEATRES CONTROLLING CO.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"All in Favour."
BRIGHTON HIPPODROME (rehearsal, 12).—"Happy Hours."
LEEDS HIPPODROME (rehearsal, 12).—"Poppy."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Wonders."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Flirts and Skirts."
PARIS ALHAMBRA.—Period commencing Feb. 6, 1925:—Garadini, Walker's Academy Girls, Valies, Fran-Klint, Fred Aeros Trio, Jane Marceau, Les Four Peaux Roges, Rigols, Foy and Fey, Corn and Neil, Mendez Troupe, Georgette Roger, Dai Nippon Troupe, Amarantina, Willy Pantzer & Co.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"On the Dole."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Golden West."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Ullo."
SOUTHEND HIPPODROME (rehearsal, 12).—"The Looking Glass."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Royal Italian Circus.

MISCELLANEOUS.
ACTON GLOBE (rehearsal, 12).—Leo and Hesketh. Mihill Johnson Sisters.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. C. T. Laurance presents "Pins and Needles."
ASTON HIPPODROME (rehearsal, 12).—Royal Empire Circus.
AYR PAVILION THEATRE (rehearsal, 1).—"Whirled into Happiness."
BATH PALACE. — T. Elder Hearn's revue, "Cheerio."
BLOOMSBURY CINEMA.—Fred Beck.
COVENTRY HIPPODROME (rehearsal, 1).—"Rack and Ruin."
EALING BROADWAY PALLADIUM (rehearsal, 12).—Cara Magda, Val Fenton.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Hop Scotch" revue.
EDMONTON EMPIRE (rehearsal, 12).—Will Murray presents "Casey's Court."

(Continued on col. 6.)

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SONGS AND SINGERS.

B. Feldman and Co.
New numbers:—"Just a Little Twilight Song," "In Shadowland," "When You and I Were Twenty-one," "Where's My Sweetie Hiding?" "Samarkand," "In a Little Rendezvous," "My Shingled Baby," "Blue-eyed Sally," "I've Got a Feeling for Ophelia."

Charming Stephanie Stevens, principal boy at the Grand Theatre, Leeds, recently "adopted" our wonderful panto. winner, "California, Here I Come," and put it into the show. Along with her other Feldman numbers it is proving a terrific success.

"California" is also figuring in the new play, "Lightnin'," at the Shaftesbury Theatre. The scene of the play is laid in California, and thus once again is it proved that Feldmanism is adaptable to anything—from a dance to a play.

A splendid vocal and dancing act was put over by Terry's Juveniles and Daphne Brayne at the Holborn Empire last week. They worked "Big Brother" with conspicuous success, and applause was as big as the song!

Lou Radford was another popular act on this bill, and had a winning number in "Maybe." He sure can play the xylophone.

Jose Costelle, appearing in Harry Zahl's "What Ho!" revue, has two fine Feldman hits in "Say It With a Ukulele" and "All the Girls Are Fond of a Sailor." The clever Adelaide Trio, in the same bright show, make a delightful feature of the popular ballad, "Smilin' Through."

"10 to 1" is the title of Clara Coverdale's new revue, and a splendid show it is. Billy B. Shaw, the versatile juvenile lead, scores with "Don't Do Your Courting Round the Gatepost," and joins Rene Raye in two sparkling duets, "From One Till Two," and "California, Here I Come." "Say It With a Ukulele" is worked as a production number, the company introducing very clever "human" effects. "Put Away a Little Ray of Sunshine" is another hit, and the overture is admirably supplied by "After the Storm."

"Just Travel Along With a Song" is one of the latest song fox-trot winners. This number was first played at the London and Southern Counties Dancing Championships, where it proved an immediate success.

Daisy Wood has just introduced "Turned Up" into John Hart's panto. at the Opera House, Manchester, and tells us that "it went with a bang," and that it was just what she wanted.

The Dainty Danes are specially featuring "Say It With a Ukulele," "If I Can't Sing About My Mammy," and "Say It While Dancing," in T. Elder Hearn's "Scandals of 1925." "Egyptian Rose" is another winner in this bright show.

"Jealous" will, we venture to prophecy, be one of the greatest hits of the year. A beautiful lyric, coupled with a wonderful melody, it is a certain applause-getter.

Gladys Carleton, who was enormously popular as principal boy in the Elephant and Castle pantomime, is now featuring "In a Little Rendezvous," which is as big a hit as were her other Feldman numbers in pantomime.

Fred Spencer, the popular comedian in Bristol's pantomime at the Theatre Royal, has introduced "I Love Kids" into the second edition of the show, where it is proving a terrific success.

Violet Trevenyon made a big hit at the London Shoreditch last week with her delightful rendering of "I Want 'Em Wild, Weak, Warm, and Willing," and "What Makes a Business Man Tired?"

Lawrence Wright Music Co.
New Publications (2s.):—"What a Life"; "But I Like You Best of All"; "Cuddles and Kisses"; "No One"; "Where the Four-leaf Clovers Grow"; "Away From You."

"Lucky 13," at the Bedford last week, featured an all-Wright repertoire of numbers: "Kentucky, Sure as You're Born," sung by Zena Carol; "Dream Daddy," by Gordon Taylor, the Saveloy-Banana Band assisting with both these numbers, and also making a big success with their rendering of "Twelve o'Clock at Night." "I Wonder What's Become of Sally?" and "Sahara" were both handled in a very excellent way by Gordon Taylor.

Billy Seldom is still doing enormously at the Brixton Theatre pantomime with "Get Upon a Puff Puff." Chester Barclay gives an exceptionally fine rendering of "Sahara." These two numbers are the outstanding hits of an excellent show.

Roy Land, in "Scandals," reports a tremendous success with "Get Upon a Puff-Puff," the audience joining in the chorus with great gusto.

Mareski, the popular violinist, features two Wright numbers at the Mile End Empire this week: "Kentucky, Sure as You're Born," and "Sahara." Mareski has two or three other Wright songs in active rehearsal.

Beatrice Allen, principal boy in Harry McKelvie's "Hi-Diddle-Diddle," at the Princess's Theatre, Glasgow, says "Sahara" is going stronger than ever.

There are a number of songs from the Wright catalogue in Jazon and Montgomery's revue "On the Panel," at the South London this week. "Sahara" is beautifully sung by Rhys Thomas and Elsie Ingham, and evidently thoroughly appreciated by the South London audiences.

Bert Symes, the singing ploughboy, uses his fine voice to great advantage in such popular numbers as "Sahara" and "Golden West," at the Hippodrome, Wigan, this week.

Harry Firth's "Babes in the Wood" pantomime realise the value of the Wright numbers. Karl Edwards says: "I am doing tremendous with 'Our House Will Be Alright.'" The principal boy, Lily Miller, has a winner in "I Wonder What's Become of Sally?" The Babes create great enthusiasm with "Dream Daddy" and "Just a Dream of You, Dear." Other successful numbers in the pantomime are "Kentucky, Sure as You're Born," the famous "Sahara," and Horatio Nicholls' beautiful waltz-ballad "The Golden West."

E. Morton, at the Palais de Danse, York, says "Kentucky, Sure as You're Born," "Riviera Rose," "Honolulu," the "American and Scottish Medleys," and "Sahara," are the favourite numbers with York dancers. Mr. Morton says they never tire of "Sahara," and he is continually asked to repeat it.

Ventom Swift's "Babes in the Wood" have introduced "Boo-Hoo-Hoo," this being sung by Jenny Howard, principal girl, and "Lips" is sung by Miss Howard and Harry Bedells, these two numbers being tremendous successes. Harry Bedells continues to hold up the show with "Sahara," which he says is the biggest number he has ever had.

Dick Henderson cables: Wright news travels. Send "Sahara" immediately. "I Wonder What's Become of Sally?" is still sensational.

That Alf E. Dodds, proprietor of the famous Dixie Minstrels, appreciates the value of Wright material is proof positive by the list of Wright songs they have featured during their five weeks' season at the Tivoli Theatre, Dublin. These include "Kentucky, Sure as You're Born," "I Wonder What's Become of Sally?" "In Between the Showers," "Just a Girl that Men Forget," "Sahara," "Riviera Rose," "Pasadena," "Shine," "Just a Dream of You, Dear," "Honolulu," "Murphy, McCarthy, McGinty, and McGhee." Surely a show such as the Dixie Minstrels could not fail with their rendering of such favourite songs.

G. T. Patman, F.R.C.O., now touring a musical act with Miss Minnie Rigby, says one of the most popular tunes he uses in his pot-pourris is "I Wonder What's Become of Sally?" Miss Minnie Rigby uses her very fine soprano voice to great advantage in Horatio Nicholls' fox-trot song "Sahara." They are two numbers worthy of this exceptionally strong musical act.

Francis & Day.
The immense popularity of certain of the firm's songs in pantomime, and also in their dance forms at ball assemblies this season, is more than likely to be equalled, if not surpassed, in the near future, judging by the soaring demands for "All Alone," Irving Berlin's new song-waltz, and for "Follow the Swallow." Ray Henderson's latest song fox-trot. Already the prodigious number of ten thousand sets of orchestrations of each item has been issued to bands all over these islands. Norah Blaney specially features "All Alone" in "The Punch-Bowl" at the Duke of York's, and it forms an admired morceau of Layton and Johnstone when broadcasting. "Follow the Swallow," sung so delightfully by Dorothy Ward in "Mother Goose" at the London Hippodrome is an outstanding feature, too, of Jack Hylton's admired band's current offerings.

It is pleasant to record the fact that the vogue of "Hum a Little Tune," so well sung by Mary Lester in "Yoicks!" at the Kingsway, continues, its inclusion in many pantomimes having also undoubtedly helped to that desirable end. "When Lights Are Low" likewise maintains its hold on the affections of the public and of artists alike.

Ever on the alert to seize on up-to-date topics and turn them into a source of merriment, Norah Blaney and Gwen Farrar have introduced into their act in "The Punch-Bowl" a humorous number entitled "Cousin Clara's Crazy Over Cross-Words," which, it goes without saying, is received with much laughter and applause.

"The Sun Will Soon be Shining," written by Fred Gibson in conjunction with John P. Long, and sung by the Three Freds (Wildon, Gregory and Gibson), and also by the last-named artist in his act apart from the trio, is what artists that made good with "It Ain't Gonna Rain No Mo'" will welcome with keen pleasure.

The Gregorian Singers, in "Visions" at the Grand, Clapham, are continuing the great success achieved by them at Plymouth the prior week with "What'll I Do?" and "When Lights Are Low."

Keith Prowse.
"Bells of the Sea" is now a standard ballad, and is being featured by innumerable artists. The success and popularity of "Bells of the Sea" shows no signs of abating, judging by the applause handed out to Malcolm Neil, the eminent basso, at the Coliseum last week, Victoria Palace this week. Harry Rhodes, with Max Erard's "Menu" company, writes: "'Bells of the Sea' is still drawing unstinted applause, and I must congratulate you on such a winner. It will be very difficult to find a number to replace it." Donald Reid is also scoring with our great sea song, in Dick Ray's "Evening News" revue, where the Empire Band, under the direction of Paul Zaharoff, make a special feature of "Oh! Eva" and "Why Did I Kiss That Girl"

Ella Shields has now been singing "Why Did I Kiss That Girl?" for ten months with unprecedented success. Her original rendering of this number has brought Miss Shields many deserved congratulations. "She Loves Me," the firm's new number being featured by the "Ideal of Ideals," is rapidly growing in popularity, and bids fair to outrival its great predecessor.

Hunt and Bellairs, the Novel Novelty Entertainers, write from Regent Theatre, Norwich: "'Rock-a-bye, My Baby,' going enormous here. It is undoubtedly one of the finest waltz time numbers ever written."

Bernard Cooke, playing juvenile lead in "London to New York," makes a pleasing impression with his rendering of "Just for a While."

Martin MacDuff and Ivy Jermyn, a popular vocal and instrumental act, are featuring "Keep On and Smile."

"Rock-a-bye My Baby" is the outstanding success of "The Star Girl" revue.

Theresa Foote, entertainer at the piano, reports: "'Down on the Farm' and 'Oh! Eva' are my two best numbers, and never fail to get encores.

Charlie Rich, producer of "Three Bags Full," apprises us of the fact that three Keith Prowse numbers are being featured successfully. "In the Evening," by Jean Gray and chorus (as a plantation number), Gracie Gallimore and Wal Clinton "Teach Me" (duet), and "Glad" (duet).

Cyrill Bayliss, musical director of "Served Hot" revue, reports: "Esme Duval, is making a great hit with 'Just for a While' and 'Teach Me.' Your excellent number 'Why Did I Kiss That Girl' was also the hit of Leicester Opera House panto."

Betty Blackburn, playing principal girl in Douglas Miller's "Aladdin" panto. at Theatre Royal, Bristol, has introduced "Dear One," a new ballad, by Emmett Adams, with record success.

Nelly Wynne, the versatile soprano, gains great applause for "Rock-a-bye My Baby" and "Just for a While."

The Gresham Singers, at the Coliseum, have found two winners in "Lassie o' Mine" and "The Clock is Playing."

At Finsbury Park, Harry Lester is proving a pronounced hit, with "Why Did I Kiss That Girl?" in the successful production "Hollywood Follies."

Other songs in great demand include "Just Like a Beautiful Story," "Half-a-Moon," "Patsy," "She's Such a Nice Girl," "Cheerio," "Drummer Boy," "Now that I Need You, You've Come," "Any Way the Wind Blows," and "Love Has a Way."

Artists are invited to send with professional card 1s. 6d. for a selection of our new numbers.

ORCHESTRAL ITEMS.

B. FELDMAN & CO.
Mr. S. Clarke Richardson and his popular orchestra at the Holborn Empire last week made fine intermission features of "Dancin' Dan" and "You're in Love With Ev'ryone," two leading Feldman numbers.

Mr. L. V. Leonard, the well-known leader of Brockley Palladium orchestra, recently made a feature of "Put Away a Little Ray of Sunshine," which was an instantaneous success. Mr. Leonard says he has always found Feldman numbers to be big successes.

Mr. Arthur R. Thern, writing from the King' Cinema, Bristol, reports that he recently featured "Jealous," which was a great success.

Our many orchestral friends will be delighted to learn that our new dance and orchestral numbers generally are in active course of preparation, and that these numbers will excel our previous best.

Jac. H. Jacobs, who was for three winter seasons musical director of the New Coliseum, Edinburgh, went there last Friday on a flying visit from Blackpool to give the patrons of the Coliseum an orchestral selection evening, and the two successes of the evening were "Sahara" and "Dream Daddy." Everybody joined in the choruses.

BILLY PERCY
THE SUCCESSFUL COMEDIAN
From "Have-a-Peep," "Bad Boys," etc.,
IS VACANT FEBRUARY 23rd.
Thanks to Gar Kiddie, Esq., for 9 months' tour to whom you may refer.
EMP., YORK. O.H., HARROGATE.

"EAT MORE FRUIT."

All the world loves a slogan, and "Eat More Fruit" is a slogan that all the world will love.

Of course, by now everybody knows that a song has been written around this most alluring theme, that it is published by the ever up-to-date Lawrence Wright Co., that the merry fox-trot ditty "Eat More Fruit" has established a new catch-phrase, and, incidentally, almost brought about civil war between the good men and true of the two great markets—Smithfield and Covent Garden.

The brawny manipulators of the beef of Argentine and the mutton of Canterbury are apparently less wroth at the jocular injunction of the song to—

"Eat more fruit, eat more fruit,
Don't eat mutton, don't eat lamb,
Don't eat beef and don't eat ham,"

than they are at the instantaneous appeal that the "fruity" new fox-trot song has made to the risible faculties of the great B.P.

When Shaun Glenville, who sings "Eat More Fruit" in the London Hippodrome pantomime, suddenly descended on Covent Garden Market one day arrayed in his "Mother Goose" attire, and proceeded to warble the delightful new ditty to the fruit porters and thousands of others, illustrating his point by feeding the camel that accompanied him with some of the luscious things that gave Adam his knock-out blow, "Eat More Fruit" was established for all time as one of the most emphatic successes ever known to Songdom.

Nor is it only as a song that "Eat More Fruit" wins out.

The B.B.C. constantly broadcast it to the boundless delight of thousands of eager "listeners-in"; the Savoy Havana Band, at the Savoy Hotel, play and broadcast it; Jack Hylton's Band, at Victoria Palace, and his Metro-Gnomes, at the Coliseum, play and sing it, as does Jack Howard's Band, at the Olympia Ballroom. Last, but not least, L'Oonie charms thousands of visitors to Lyons' Corner House with his inimitable rendering of the fine melody.

History is "fruitily" repeating itself. What Lawrence Wright did with "Yes, We Have No Bananas," in 1923, he will do with "Eat More Fruit" in 1925.

"GADGETS."
At the Empire, Stratford.

This new production, presented by Messrs. Worland S. Wheeler and Herbert Mason, set sail in smooth waters on Monday night, for it was evident from the rising of the curtain that it had had the benefit of careful rehearsal. Mr. Albert Bruno was the star comedian, and our introduction to him as "Mr. Gadget," with his "friend," Mr. John Hagan, gave us a new insight into cross-chat of a most amusing nature. Albert Bruno had two excellent coadjutors in Miss Gwyneth Keys, a comedienne of a distinctly new type, and Mr. Dick Francis, another robust humorist, and they were heartily received in "Rock-a-bye, England," a number which, by its topical allusions, proved very popular. Bruno also interrupted a singer, Miss Elsie Lancaster, a charming personality, but the affair was accepted in most amicable fashion by participants and audience alike. Bruno also amuses everyone in a scene, "Peter from Petrograd," in which the singer is Mr. Eric Lovell, and among the quaint Bolshies are Gwyneth Keys, who dances amazingly, Mr. Dick Francis, Mr. John Hagan, and the full company, in some striking dresses. Miss Gwyneth Keys and Mr. Dick Francis had a curtain number in "'Eaven 'Elp the Sailors," in which the business and singing of the couple kept the house in one ripple of laughter. "Comforts" is a burlesque of prison life, in which Bruno, with Miss Gwyneth Keys as the wife and Miss Ivy Chase as the daughter are responsible for some really clever acting. The same applies to all the smaller sketches, especially the "Fireman" episode, in which Mr. Dick Francis did excellently. This sketch also gave Mr. John Hagan a splendid opportunity. "Hustle," too, was an uproarious sketch, full of good points, and in this Mr. Raymond Metcalfe appeared. He is the possessor of an ingratiating voice, and he plaintively sang "A June Night" with Miss Dorothy Dickinson. Mr. Eric Lovell, with Miss Helene Jaffray, had a charming scena in "Pierrette," their song, "Nothing At All But Love," winning immediate favour, while other presentations of a unique and attractive nature were two replicas of well-known pictures, in which the performers sang "Between Two Fires" (Miss Ivy Chase, Miss Helene Jaffray, and Mr. Eric Lovell), and "A Good Story" (Messrs. Dick Francis, Eric Lovell, and Raymond Metcalfe). The Cabaret Girls were a clever set of dancers. Their able support was particularly noticed in an allotment scene. The effects were well conceived, the dressing of a high standard, and the mounting most artistic.

"THE PEPPER BOX,"
At Northampton.

"The Pepper Box" revue, written and produced by Joseph Hayman, was launched at the New Theatre, Northampton, on Monday, Feb. 2, and promises to add still another outstanding success to his already long list of sparkling productions. The revue is presented by Mr. Tom Arnold, who worthily claims it as "something different" in revue work. No expense appears to have been spared, and the whole of the thirty episodes are something in the nature of a revelation in scenic effects and elaborate stage mounting. An unusual array of good talent has been secured, and the esprit de corps evinced by both principals and chorus has a result which should be very gratifying not only to the producer, but to the entire company.

The tuneful and lilting music is by Paul Sinclair, and the lyrics by Eric Little. Mr. Harry Silvester is the capable general manager, and the musical director Hal. R. Parkes.

The principal scenes are The Phantom Ship, in which is splendidly portrayed in vocal ballet form the old legend introducing pirates, corsairs and crew, with an original and strikingly picturesque scenic effect. The Novelty Minstrels form another very attractive item and make a fitting introduction to the song scena, "Follow the Swallows," a combination melody with "What'll I Do?" pleasingly sung by the Tiller Girls and the Four Vagabonds. The comedy element is well catered for in "Engaging the Moving Men" and "Moving Out," two screamingly funny episodes, in which is depicted the humours of furniture removals. "What Love Can Do" is the title given to one particularly pretty set—a backwater idyll with an artistic moving panoramic background. The old-world setting for the song "The Lady in the Sedan" excels in pleasing colouring and delightful vocalism. "The Garden of the Gods" is a Grecian garden scene which forms an appropriate picture for the ballerina (Miss Iris White). "Two Strings to Her Bow" is a capitally staged tableau of the well-known painting, and it appears perfectly natural for the characters to become animated and sing their excellent number. Amongst the other good things provided is the clever dancing specialities of Mlle. Mewse and Mons. Singer. In Miss Mamie Soutter, Mr. Arnold has secured a leading lady who imparts versatility and cleverness to all she does, the numbers which fall to her, "Biminy," "Hen House Blues," "I Wonder if the Crystal Knew," etc., all being given in her own infectious manner. That Miss Soutter is capable of heavier work is shown in her number with George Doonan, "Orphan of the Storm." Jimmy Austin is the principal fun-maker, and keeps the house in continual laughter. Particularly funny is he in the sketch "Ward No. 9," a humorous situation reminiscent of Army hospital days. George Doonan is a valuable asset to the company, and his dry humour when introducing various items is much appreciated. Arthur Ackerman and Jenny Wynne render some delightful duets, all their numbers being enthusiastically encored. One must also mention Ernest Lester and Billy Hayes, who do so much to keep the house entertained. The Four Vagabonds lend fine vocal aid, and the Mayfair Four would be quite indispensable. The 16 Tiller Girls execute some clever ballet movements, all their dances being given with ease and skill. The piece played for two and a half hours at Monday's first house, and it is hard to see where a cut is possible.

(Continued from col. 2.)

—EXETER HIPPODROME.—Robb Wilton, Nellie Nora, Bros. Williams, Wood and Zola, Dot and Dash, Andy and Irving.
GLASGOW PAVILION. — Playgoers' Syndicate present "Tom, Tom, the Piper's Son."
GT. YARMOUTH HIPPODROME.—"Star Shells" revue.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Sign On" revue, featuring King and Benson.
KINGSTON EMPIRE (rehearsal, 12.45).—The Great Carmo, supported by full company.
LONDON SHOREDITCH.—Wilkie Bard, Francis Gerard and Pierette, Miss Cissie Langley and Co., Four Mamselles and Tommy, Crasey Hicks and Pass, Doris May and Hilda, Joyce and Jeffries, Three Rozellas, Scott and Weston, Christo and Strand.
NORTHAMPTON NEW (rehearsal, 12).—"Zip."
NUNEATON HIPPODROME (rehearsal, 5). Winstan Gordon's Star Varieties: St. Juste and Higgins, Rosa Hamel, Learmouth and Fraser, Texo, Fannie Furber, Betty and Billie Burne, Griff, Keith and Joan Dingley.
PENGE EMPIRE (rehearsal, 12).—Ida Stratham & Co., in "Our Betters."
POPLAR QUEEN'S (rehearsal, 4).—Revue "Peeps."
READING PALACE THEATRE. — "Love and Laughter."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Les Videos, Harry Tolfree.
ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents Jennie Benson, Frank Farrell, Two Cures, Otsu Trio, Tom Gott, the Melvilles, and Marcus.
ST. JAMES'S CINEMA.—Arnold Stoker.
TOTTENHAM PALACE (rehearsal, 12.30).—Teddy Elben, Miller and Phlora.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue "Jazzland."
WALSALL PICTURE HOUSE (rehearsal, 11).—Le Mounier, Gladys Wynne.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (BLISS).—Feb. 2, Palace, Bordesley.
ALADDIN (HIGHLEY).—Feb. 2, Hippo., Wigan.
ALADDIN (HOLMSHAW AND JOEL).—Feb. 2, Empire, Shirebrook; 9, Palace, Pinxton.
ALADDIN (HOLMSHAW AND JOEL).—Feb. 2, Empire, Heanor; 9, Palace, S. Normanton.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—Feb. 2, Lyceum, Edinburgh; 9, Grand, Wolverhampton.
ARRAN-MOIRE REP.—Feb. 2 Central Hall, Pickering.
BABES IN THE WOOD (DESMOND).—Feb. 2, T.R., West Stanley.
BABES IN THE WOOD (LEES).—Feb. 2, Paisley.
BABES IN THE WOOD (SLACK).—Feb. 2, Palace, Chippenham; 9, Palace, Tonbridge.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Feb. 2, Court, Warrington.
BALKAN PRINCESS.—Feb. 2, Hippo., Nottingham; 9, Met., Bootle.
BAYNTON, HENRY.—Feb. 2, Barnsley; 9, St. Helens.
BELLA DONNA.—Feb. 2, T.R., Bolton; 9, Hippo., Huddersfield.
BELLE OF NEW YORK.—Feb. 9, H.M.T., Carlisle.
BENSON, SIR FRANK.—Feb. 2, Hippo., Boscombe; 9, Theatre, Wimbledon.
BETTY.—Feb. 2, Aberdeen; 9, Greenock.
BLUEBEARD'S EIGHTH WIFE (RED).—Feb. 2, Theatre, Richmond; 9, P.O.W., Grimsby.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Feb. 2, Guildford; 9, T.R., Norwich.
BLUE BIRD.—Feb. 2, New, Cardiff; 9, T.R., Bournemouth.
BLUE BIRD (OSMOND).—Feb. 2, Palace, Burnley.
BLUE BIRD (STANTO).—Feb. 2, Royal, W. Bromwich.
BOODLE.—Feb. 2 and 9, King's, Glasgow.
BRITISH NATIONAL OPERA.—Feb. 2, and 9, Alhambra, Bradford.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (Stock season).
BROADWAY JONES.—Feb. 2, Ardwick, Manchester; 9, Grantham.
BUNTY PULLS THE STRINGS (NO. 1).—Feb. 2, T.R., Nottingham; 9, T.R., Hanley.
CAMPBELL, MRS. PATRICK.—Feb. 2, Pavilion, Ayr; 9, Royalty, Chester.
CARL ROSA OPERA CO.—Feb. 2, Grand, Hull, and T.R., Huddersfield.
CATHERINE.—Feb. 2, T.R., York; 9, Hippo., Darlington.
CHARLEY'S AUNT.—Feb. 2, Wimbledon; 9, O.H., Northampton (3), County, Reading (3).
CHU CHIN CHOW.—Feb. 2, Empire, Kingston; 9, Metropolitan, W.
CINDERELLA (BRENNAN AND REYNOLDS).—Feb. 2, Royal, Hyde.
CINDERELLA (GEORGE MORGAN).—Feb. 2, Regent, Bradford; 9, City Varieties, Leeds.
CINDERELLA (WILLATS).—Feb. 2, Empire, Mountain Ash; 9, Playhouse, Aberdeen.
CREAKING CHAIR.—Feb. 2, Hippo., Golders Green.
DAME TROT.—Feb. 2, Grand, Derby; 9, Palace, Scunthorpe.
DEANE, HAMILTON.—Feb. 2, Grand, Wolverhampton; 9, New, Cardiff.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (DALTON AND CLIFTON).—Feb. 2, Barnsley.
DICK WHITTINGTON (READING).—Feb. 2, Empire, Belfast.
DOBELL, W. L.—Feb. 2, Osemanton Hall, Burr.
DORAN, CHAS., CO.—Feb. 2, Opera House, Londonderry.
D'OYLY CARTE OPERA CO.—Feb. 2, T.R., Blackburn; 9, O.H., Southport.
D'OYLY CARTE OPERA CO. (REPERTORY).—Feb. 2 and 9, P.O.W., Birmingham.
DUNSTAN, EDWARD. — O.H., Burnley (season).
FARMER'S WIFE.—Feb. 2, New, Oxford; 9, Artillery, Woolwich.
FARMER'S WIFE (ALDERSON AND PAYNE SEDDON).—Feb. 2, Hippo., Gloucester.
FATAL WEDDING.—Feb. 2, Palace, Southampton; 9, T.R., Windsor.
FORTY THIEVES (PARKIN).—Feb. 2, T.R., Darwen.
FRASQUITA.—Feb. 2, Court, Liverpool; 9, Prince's, Manchester.
GODWIN HALLETT OPERA CO.—Feb. 2, O.H., Cheltenham; 9, T.R., Bath.
GOODY TWO SHOES (DON).—Feb. 2, Empire, Dewsbury.
GOODY TWO SHOES (ROONEY).—Feb. 2, Pav., Liverpool.
HAVOC.—Feb. 2, Grand, Croydon; 9, King's, Hammersmith.
IMPERIAL OPERA.—Feb. 2, Grand, W. Hartlepool; 9, Miners', Ashington.
INTERRUPTED HONEYMOON.—Feb. 2, T.R., Leamington; 9, Globe, Deal.
IN THE NEXT ROOM.—Feb. 2, Empire, Penge; 9, Palace, Huddersfield.
IRENE.—Feb. 2, Palace, Reading.
IT PAYS TO ADVERTISE.—Feb. 2, Hippo., Birkenhead; 9, Boro'. Stratford.
JACK AND THE BEANSTALK (SUTTON).—Feb. 2, Hippo., Darlington.
JACK THE GIANT KILLER (VERNON).—Feb. 2, Palace, Salford.
JACK AND JILL (MADDOX).—Feb. 2, T.R., Worcester.
JOAN ALL ALONE.—Feb. 2, Palace, Hull; 9, Empire, Glasgow.
KATINKA.—Feb. 2, Empire, Preston; 9, T.R., Bolton.
KATJA, THE DANCER.—Feb. 2, Prince's, Manchester.
KISSING TIME.—Feb. 2, H.M., Carlisle.
LADY OF THE ROSE.—Feb. 2, Grand, Blackpool; 9, T.R., Newcastle.
LAST WALTZ.—Feb. 2, Court, Wigan; 9, T.R., Rochdale.
LILAC TIME.—Feb. 2, T.R., Hanley; 9, T.R., Halifax.
LILIES OF THE FIELD.—Feb. 2, County, Reading.
LITTLE BO-PEEP (KIDDIE).—Feb. 2, Empire, York.
LITTLE JACK HORNER (READING).—Feb. 2, Palace, Yeovil.
LITTLE NELLY KELLY.—Feb. 2, Hippo., Newcastle.
LITTLE RED RIDING HOOD (MADDOX).—Feb. 2, O.H., Dudley.
LITTLE RED RIDING HOOD (WILLIAMS AND BEANLAND.—Feb. 2, Met., Bootle.
LOVE MATCH.—Feb. 2, King's, Dundee; 9, Hippo., Manchester.
MACDONA REP.—Feb. 2, Palace, Chelsea.
MACKEY, CHALMERS.—Feb. 2, O.H., Belfast; 9, Queen's, Farnworth.
MADAME POMPADOUR.—Feb. 2, O.H., Coventry; 9, Grand, Mansfield.
MADAME POMPADOUR.—Feb. 2, New, Cambridge; 9, Grand, Derby.
MAID OF THE MOUNTAINS.—Feb. 2, Empire, Nottingham; 9, Palace, Salford.
MAN WHO CAME BACK.—Feb. 2, Grand, Oldham; 9, T.R., Blackburn.
MARSH, ALEXANDER.—Feb. 2, Royal, Plymouth.
MARTIN HARVEY, SIR JOHN.—Feb. 2, O.H., Southport; 9, Royal, Nottingham.
MAURICE, IVY.—Feb. 2, Aquarium, Yarmouth.
MAXIM REPERTORY.—Feb. 2 and 9, Cinema, Lydney.
MELODY BOX.—Feb. 2, Empire, Swansea; 9, Empire, Newport.
MERRY WIDOW.—Feb. 2, King's, Hammersmith.
MERRY WIDOW.—Feb. 2, O.H., Northampton; 9, Hippo., Gloucester.
MORALS.—Feb. 2, T.R., Yarmouth; 9, King's, Melton Mowbray.
MOTHER GOOSE (SLACK).—Feb. 2, Palace, Bridgwater.
MOTHER GOOSE (SWIFT).—Feb. 2, Met., Manchester.
MOTHER HUBBARD (DE LACY).—Feb. 2, Hippo., Preston.
MR. MANHATTAN.—Feb. 2, Hippo., Southampton; 9, Empire, Cardiff.
MR. TICKLE, M.P.—Feb. 2, Empire, New Cross; 9, Empire, Stratford.
NELLIE DEAN.—Feb. 2, Hippo., Southend.
NERVOUS WRECK.—Feb. 2, T.R., Chatham; 9, T.R., Portsmouth.
NO MAN'S LAND.—Feb. 2, Pleasure Gardens, Folkestone; 9, Hippo., Golders Green.
NOTHING BUT THE TRUTH.—Feb. 2, Pavilion, Rusholme; 9, Winter Gardens, Waterloo.
O'MARA OPERA CO.—Feb. 2, Palace, Scunthorpe; 9, T.R., Lincoln.
OUR BETTERS.—Feb. 9, Empire, Penge.
OUTSIDER, THE.—Feb. 2, O.H., Scarborough.
OVER THE HILL.—Feb. 2, Royal, Leicester.
PEG O' MY HEART.—Feb. 2, Royal, Peterborough; 9, Grand, Southampton.
PERI.—Feb. 2, T.R., Rochdale.
PETER PAN.—Feb. 2, Empire, Swindon; 9, Shakespeare, Liverpool.
POPPY.—Feb. 2, T.R., Bournemouth; 9, Hippo., Leeds.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Feb. 2, T.R., Aston (Season).
RAYNOR REPERTORY.—Feb. 2, O.H., Tunbridge Wells (Season).
RED RIDING HOOD (JAZON AND MONTGOMERY).—Feb. 2, Oldham.
RED RIDING HOOD (MADDOX).—Feb. 2, O.H., Dudley.
RED RIDING HOOD (WILLIAMS AND BEANLAND).—Feb. 2, Met., Bootle.
RICHARD LOVELACE.—Feb. 2, Devonshire Park, Eastbourne.
RIP VAN WINKLE.—Feb. 2, O.H., Perth.
SALLY.—Feb. 2, Artillery, Woolwich; 9, T.R., Plymouth.
SEA URCHIN.—Feb. 2, Playhouse, Cardiff; 9, Grand, Swansea.
SIMPLE SIMON'S BABY.—Feb. 2, Palace, Ebbw Vale.
SINBAD THE SAILOR (DALTON).—Feb. 2, Empire, Middleton.
SINBAD THE SAILOR (LE CREN).—Feb. 2, Hippo., Salford.
SINBAD THE SAILOR (LINTON).—Feb. 2, Col., Ilkeston.
SO THIS IS LONDON.—Feb. 2, Royalty, Barrow; 9, T.R., Dewsbury.
SPORT OF KINGS.—Feb. 2, Royal, Halifax; 9, Court, Wigan.
SPRINGBOK, THE.—Feb. 2, West Pier, Brighton.
STOP FLIRTING (ALFRED BUTT).—Feb. 2, T.R., Portsmouth; Feb. 9, T.R., Brighton.
STREET SINGER.—Feb. 2, Empire, W. Hartlepool.
TERRY, FRED, AND JULIA NEILSON.—Feb. 2, O.H., Leicester; 9, County, Reading (3); O.H., Northampton (3).
TONI.—Feb. 2, T.R., Norwich; 9, T.R., King's Lynn.
TONS OF MONEY (WHITE).—Feb. 2, Luton; 9, Bedford.
TONS OF MONEY (BLUE).—Feb. 2, Swansea; 9, Newport.
VENNER REP.—Feb. 2, Alex., Pontefract; 9, T.R., Castleford (Season).
WANDERING JEW.—Feb. 2, T.R., Bath.
WAY OF AN EAGLE.—Feb. 2, P.O.W., Rugby.
WHIRLED INTO HAPPINESS.—Feb. 2, King's, Kilmarnock; 9, Pavilion, Ayr.
WHITE CARGO (NORTH).—Feb. 2, Empire, South Shields; 9, Empire, Hartlepool.
WHITE CARGO (SOUTH).—Feb. 2, T.R., Brighton; 9, Grand, Croydon.
WORKING GIRL.—Feb. 2, Hippo., Aldershot.
YOUNG PERSON IN PINK.—Feb. 2, O.H., Blackpool; 9, W.G., New Brighton.

REVUES.

AERIAL FLASHES.—Feb. 2, G., Consett; 9, Col., Kettering.
ALL IN FAVOUR.—Feb. 2, Empress, Brixton; 9, Hippo., Boscombe.
ALL VIM.—Feb. 2, Court, Warrington
APRIL SHOWERS.—Feb. 2, G., Halifax.
BARNSTORMERS.—Feb. 2, Hippo., Wolverhampton.
BRIGHTER LONDON.—Feb. 2, Empire, Newcastle.
CASEY'S COURT.—Feb. 2, Alex, Stoke Newington; 9, Empire, Kingston.
CONTRASTS.—Feb. 2, Cambridge, Spennymoor.
CREATIONS.—Feb. 2, Palace, Bradford; 9, Palace, Salisbury.
DAUBS AND DIMPLES.—Feb. 2, Royal, Dewsbury.
DRAWING THE DOLE.—Feb. 2, Royal, Oldham.
EVENING NEWS.—Feb. 2, Palace, Bath.
EVENTS.—Feb. 2, Edinburgh; 9, Aberdeen.
FAGS.—Feb. 2, Empire, Shepherd's Bush.
FETCH A POLICEMAN.—Feb. 2, Col., Cheltenham.
FIZZ.—Feb. 2, New Tonbridge.
FLICKERS AND FLASHES.—Feb. 2, Palace, Bedworth; 9, T.R., Stratford.
FLIRTS AND SKIRTS.—Feb. 2, Empire, Edmonton.
FOLLOW THE MONEY.—Feb. 2, Hippo., Poplar; 9, Tivoli, Hull.
FORBIDDEN FRUIT.—Feb. 2, Hippo., Sheffield; 9, Hippo., Dewsbury.
FRED KARNO'S FOLLIES.—Feb. 2, Tivoli, Hull; 9, T.R., Barnsley.
FUN IN A CABARET.—Feb. 2, Palace, Warrington.
FUN ON AN OCEAN LINER.—Feb. 2, Hippo., Dublin; 9, Theatre, Limerick.
GADGETS.—Feb. 2, Empire, Stratford.
GINGER.—Feb. 2, Empire, Leeds; 9, Metropolitan, W.
GOING UP.—Feb. 9, Palace, Leicester.
GOLDEN WEST.—Feb. 2, Hippo., Liverpool.
GOOD TIMES COMING.—Feb. 2, Royal, Whitehaven.
HAPPY HOURS.—Feb. 2, Hippo., Willesden; 9, Hippo., Brighton.
HELLO! BILL.—Feb. 2, Victoria, Dundee.
HIS LUCKY WIFE.—Feb. 2, Hippo., Preston.
HOLLYWOOD FOLLIES.—Feb. 2, Empire, Finsbury Park; 9, Empire, New Cross.
HONEYMOON GIRL.—Feb. 2, Palace, Walthamstow.
IDEAS.—Feb. 2, Shoreditch; 9, Clapham.
IRISH, AND PROUD OF IT.—Feb. 2, King's, Southsea.
JOG TROT.—Feb. 2, Granville, Walham Green; 9, Hippo., Wrexham.
KHAKI.—Feb. 2, Empire, Kilburn.
LAUGHS AND FRILLS.—Feb. 2, Hippo., Yarmouth; 9, Palace, Lincoln.
LONDON TO NEW YORK.—Feb. 2, Workmen's Hall, Ferndale; 9, O.H., Dudley.
LOOKING GLASS, THE.—Feb. 2, Hippo., Portsmouth.
LOOM, THE.—Feb. 2, Royal, Bury.
LOVE AND KISSES.—Feb. 2, Empire, Islington.
LOVE AND LAUGHTER.—Feb. 2, Hippo., Huddersfield; 9, Palace, Reading.
LUCKY 13.—Feb. 2, Palace, Salisbury; 9, T.R., Worthing.
MELODY BOX.—Feb. 2, Empire, Swansea; 9, Empire, Newport.
MISS 1925.—Feb. 2, Empire, Cardiff.
MUDDLES.—Feb. 2, Electric, Falkirk.
NINE O'CLOCK REVUE.—Feb. 2, Hippo., Brighton; 9, Pal., Southport.
OCEANS OF JOY.—Feb. 2, Hippo., Coventry.
ON THE DOLE.—Feb. 2, Hippo., Hulme; 9, Hippo., Portsmouth.
ON THE PANEL.—Feb. 2, Palace, South London.
O.K.—Feb. 2, City Varieties, Leeds.
OUR LIZ (NO. 1).—Feb. 2, Palladium, Southport; 9, Empire, Chiswick.
PAGES.—Feb. 2, Hippo., Ilford.
PARADISE ALLEY.—Feb. 9, Globe, Consett.
PARISH RELIEF.—Feb. 2, Palace, Blackburn.
PEEPS INTO 1925.—Feb. 2, Palace, Ramsgate.
PEGTOPS.—Feb. 2, Pavilion, Ayr.
PEPPER-BOX.—Feb. 2, New, Northampton.
PINS AND NEEDLES.—Feb. 9, Hippo., Aldershot.
PRANKS.—Feb. 2, Royal, Darlington; 9, Palace, Hull.
RADIOS.—Feb. 2, Derby; 9, Middlesbrough.
RATTLES.—Feb. 2, Queen's, Poplar.
REAL STUFF.—Feb. 2, Royal, King's Lynn; 9, Palace, Halifax.
RED HOT.—Feb. 2, Palace, Huddersfield.
RING IN.—Feb. 2, Bristol.
ROUND THE TOWN.—Feb. 2, Plymouth.
SCOTCH BROTH.—Feb. 2, T.R., St. Helens; 9, Empire, Bristol.
SCOTCH BUDGET.—Feb. 2, Pavilion, Ashington; 9, T.R., Whitehaven.
SERVED HOT.—Feb. 2, T.R., Sunderland; 9, T.R., Blyth.
SHAVINGS.—Feb. 2, Royal, Crewe; 9, Palace, Bradford.
SIDE SHOW.—Feb. 2, Empire, Penge.
SIGN ON.—Feb. 2, Palace, Halifax; 9, Hippo., Keighley.
SITUATIONS.—Feb. 2, Maidstone; 9, Ipswich.
SIXES AND SEVENS.—Feb. 2, Grand, Hanley.
SNACKS.—Feb. 2, Palace, Carlisle; 9, Queen's Park, Manchester.
STUNTS OF 1925.—Feb. 2, Grand, Plymouth; 9, Empire, W. Bromwich.
TEN TO ONE ON.—Feb. 2, Palace, East Ham.
THERE YOU ARE, THEN.—Feb. 2, Hippo., Norwich.
TONICS.—Feb. 2, Metropolitan, W.
TOP SPEED.—Feb. 2, Hippo., Eastbourne.
TRIP TO PARIS.—Feb. 2, Empire, Gateshead; 9, Tivoli, New Brighton.
TRUMPS.—Feb. 2, Empire, Langley Moor.
'ULLO!—Feb. 2, Hippo., Manchester; 9, Hippo., Southampton.
VISIONS.—Feb. 2, Clapham; 9, Willesden.
WAKE UP.—Feb. 2, Hippo., Ipswich; 9, Empire, Middlesbro'.
WEEK IN A NIGHT.—Feb. 2, Hippo., Lewisham.
WET AND DRY.—Feb. 2, T.R., Leigh; 9, Palace, Carlisle.
WHAT HO!—Feb. 2, Palace, Leicester.
WHAT HO!—Feb. 2, Pavilion, Leicester.
WONDERS.—Feb. 2, Hippo., Leeds.
ZIP.—Feb. 2, Hippo., Rochdale; 9, New, Northampton.

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REPERTOIRE AT WHITLEY BAY.

An interesting extension of the repertoire system in the North of England was inaugurated on Monday, Jan. 26, at the Kursaal, Whitley Bay, by the Ronald Frankau Enterprises, who control that theatre in conjunction with the Jesmond Pavilion, Newcastle-on-Tyne. The management believe that the time is ripe for the presentation of high-class plays and comedies at Whitley Bay, which is a rapidly growing seaside pleasure resort—known in the district as "The Blackpool of the North-East Coast." Messrs. Frankau have engaged a first-class company of artists experienced in repertoire work, with Miss Jennie Stevens at the head, and this lady will produce all the plays and exercise control of the artistic side of the enterprise. Other artists include Miss Ann Welfitt, Miss Valerie Bellamy, Miss Holly Hazelwood, Miss Cathrina Ferraz, Mesrs. Wilson Howard, Arthur Dallas, Frank D. Russell, Donald Edwards, Stephen Stormont, and Robert W. F. Douglas, who will be responsible for the direction of the stage. A successful opening was made by the presentation of Cyril Harcourt's "A Pair of Silk Stockings," in which Ann Welfitt makes a dashing Molly Thornhill, with Wilson Howard as the good-natured, blundering, tongue-tied husband, Sam Thornhill. Holly Hazelwood as Pamela Bristow, and Arthur Dallas as Captain Bagnall make an ideal pair of lovers, while Valerie Bellamy, as Irene Maitland, the good fairy who helps to straighten out the tangle and re-unite husband and wife, plays with sweetness and charm. Frank D. Russell as Sir John Gower, and Stephen Stormont as a tramp, gave excellent character studies. In the unfortunate absence of Miss Jennie Stevens, who was indisposed, the part of Lady Penelope Gower was excellently played by a lady whose name did not appear on the programme. There is every indication that the season will develop into a highly successful one.

"THE MERCHANT OF VENICE."

The South-East London Branch of the British Empire Shakespeare Society which has as its president Mr. Henry Ainley and as vice-presidents Miss Lena Ashwell and Miss Lilian Baylis, gave a fine all-round performance of "The Merchant of Venice" at Hamilton Hall, Forest Hill, recently. An outstanding delineation was the Shylock of J. Edgar Pattison, who also produced. A tall, fine-looking Portia was Katharine Anderson, who spoke her lines well and acted convincingly Eva M. Eagle as Nerissa was comely enough, and her pleasant voice was always good to hear. Grace Allardyce as Jessica was well cast, as was Barry Thomas as Lorenzo. The latter has a fine speaking voice, and his elocution is good. The Antonio of Ernest Worseldine was admirable. Harold Golding as Bassanio deserves praise for some clever work; Parry Davies as Gratiano did well; J. Stanley Davies as the Duke of Venice, Roderick Eagle as the Prince. W. J. Anderson as Tubal, Ralph Fraser as Launcelot Gobbo, and Herbert West as Old Gobbo all deserve praise for good work, and the other parts were satisfactorily accounted for.

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The spring concert of this old-established choir (founded in 1871) will be held on Saturday, Feb. 14, at the Royal Albert Hall, South Kensington, at 6.30 p.m., when the Festival Choir (adult voices) will render selections from Mendelssohn's "Elijah" and 42nd Psalm, Bach's "My Soul, O Praise the Lord," Tchaikovsky's Legend (Christ in His Garden), Handel's Air and Chorus from "L'Allegro," Wagner's March from "Tannhauser," part songs and choruses by Elgar, Leslie, Faning, Caldecott, &c. The conductors will be Mr. W. H. Scott and Mr. Wesley Hammet, and the artists Miss Florence Austral, Mr. Walter Hyde, and Mr. Allan Brown, F.R.C.O. At the great organ will be Mr. Allan Brown, F.R.C.O., of the City Temple. The choir and orchestra will number 1,000 performers.

For the fifth year Messrs. Small, Maynard and Co., of Boston, have issued Mr. Burns Mantle's Year Book of the Drama in America, which contains, among other valuable information, resumés of the best plays produced in New York for the year to June, 1924. Ten plays are described very fully, and, as in previous volumes, whole scenes are printed in extenso. The other pieces have been neatly summarised, and the casts of the original productions are given. The editor has written an interesting introduction on the season in New York, and there is a fascinating article by Mr. Walter Hartwig on the Little Theatre movement. This excellent volume, which is published at $2.50, is a valuable handbook of the American theatre.

TELEGRAMS: OSWASTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7545 (2 lines).

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Three Laurels, George Formby, junr., Fred Curran, Griffiths Bros., Rudinoff, Charles Penrose.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"Tilly."

THE OHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Our Liz."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Five Junetros, Ten Loonies, Harry Thurston, Ethel Hook, Ernie Roma, Frank and Vesta.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Fags."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Zetta Mor, The Jovers, Howard Rogers, Willy Picardy, Stanley Twins and Mona, Syd Moorhouse.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Going Up."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Brothers Walsh, Lena Brown, Flying Julians, Topsy-Turvy Five, Salerno, Jack Wynne and Co., Ruby Sisters.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20,** including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration

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Monday, February 9, 1925.

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Sybil Thorndike's Season
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Moreton & Heath to present
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Clara Coverdale to present
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Columbia Productions to present
"Me and My Gal."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
W. S. Lyon to present
"Tonics."

WATFORD SUPER CINEMA.
One week comm. Feb. 9th: "Koenigsmark." 3 days comm. Feb. 9th: "It's a Bear," Joe Rock Comedy. 3 days comm. Feb. 12 h: "High Sign," Buster Keaton), &c., &c.,

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VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION.

Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 42 (ladies 11, men 31); amount of weekly pensions, £58 7s. 3d.; number of pensioners, 99; amount of loans, grants, fares, &c., £3 7s.

FROM THE PROVINCES.

(Continued from page 9.)

The West Country comedy "The Farmer's Wife" is at the Hippodrome, GLOUCESTER, with Mr. Clifton Alderson and Miss Juanita Charlton in the chief characters.

At the Tower Theatre, GOOLE, the attraction is the pantomime, "Little Red Riding Hood," presented by the Standard Productions.

At the King's, GREENOCK, the Rothesay Entertainers are paying a welcome return visit. The company includes Charlie Kemble, comedian; Robert Machray, baritone; Fred Davies, ventriloquist and sketch artist; Harry M. Millen, pianist and entertainer; Monty McVean, vocal comedian; May Milby, soubrette and sketch artist; Pauline Ross, comedienne and dancer; Daisy and Ella Carr, speciality dancers; Helen Glen Campbell, soprano; and Julian Ross, actor-vocalist.

Ian Hay's comedy "The Sport of Kings" is at the HALIFAX Theatre Royal. Brimful of funny situations, it is very ably presented by a strong company. At the Grand the Osborne Productions are presenting their musical comedy "April Showers." King and Benson's revue "Sign On" is a big attraction at the Palace.

The entire London production of "London Calling" is at the Gaiety, HASTINGS. The cast includes Jerry Verno, Lillie Soutter, and Cicely Eldon.

At the Hippodrome, HUDDERSFIELD, is Tom Arnold's musical revue "Love and Laughter." The cast includes Edwin Lawrence, Cecilia Orleans, Elsie Coram, Roy Barbour, Vincent Lawrence, Grace Russell, Frank Jarvis, and the Eight Mayfair Girls. The revue "Red Hot" is at the Palace. Included in the cast are Kemp L. Freeman, Howard Heeley, Evelyn Grace, Alec Harland, Hilda Kirkby, Lily Jordon, Peter Todd, Lottie Jordon, Percy Horsfall, and the Monti Troupe of Dancers.

"Spring Cleaning," a Patrick Grenville production, is at IPSWICH Lyceum, and Jack Gallagher's "Futurists" are giving "Wake Up!" a musical revue, at the Hippodrome.

At the KEIGHLEY Hippodrome is a complete circus programme presented by the Royal Italian Circus.

Miss Julia Neilson and Mr. Fred Terry are creating a big success in "The Marlboroughs," which is being presented at the LEICESTER Royal Opera House. At the Theatre Royal is T. Edward Ward and Helsby Wright's No. 1 Company in "Over the Hill." Clara Santley plays exceedingly well as Joan, while Harry Tilbury as John Anderson, and George Osmond Tearle as Peter Cripps give splendid portrayals, supported by a strong cast. A capital variety bill at the Palace includes Whit Cunliffe, Harry Thurston, the Jovers, George Hurd, Rudinoff, Haig and Escoe, and the Topsy-Turvy Five. At the Pavilion Jean Zarl presents a comedy revue "What Ho!" which includes Dennis and Donald, the Fordyce Family, Josie Castello, Marion Davies, M. Every, Syd Hughes, Mons. Somonoff, Adelaide Trio, Evanoff's Russian Dancers, the 4 Rockets, and the 10 "What Ho!" Girls.

At the Hippodrome, MARGATE, the Denville Stock Co. present "The Walls of Jericho." This is the fourteenth week of their successful season.

At the Grand Opera House, MIDDLESBROUGH, Will A. Jackson and James Jewel are presenting the pantomime, "Dick Whittington and His Cat." A strong cast includes Jimmy Jewel, who, as Idle Jack, creates plenty of merriment; and Grace Wilson, who makes a charming Dick. Some delightful singing and dancing are provided by O. Mahony Quartette and the Eight Trocadero Girls. At the Theatre Royal the Millane Stock Company are presenting Alfred Sutro's play, "The Walls of Jericho; or The Man From Queensland." At the Empire, Will Dalton and Donald Keir present the pantomime, "Sinbad the Sailor," with an excellent cast. Clever specialities are given by Johnny Watson's donkeys and dogs, Green Crocodile by Frank Waldo, and dances by the Maxim Girls and Six Wee Macs. At the Hippodrome a capital musical performance is provided by the Musical Burglars. "The Sign of the Rose," with George Behan in the principal part, is also presented.

At the Palace, NEATH, is an all-star picture week. At the Gnoll Hall are George Lee, versatile character comedian, and The Decunas.

At the Theatre Royal, NORTH SHIELDS, the attraction is the revue "Snappy of 1925," which is staged by the B. and S. Productions.

"Toni," a George Edwardes production, is at the Theatre Royal, NORWICH. Among those taking part are Dorothy Hersee and Scott Harrold. A beautiful production, it is proving a great attraction. The Norwich Players are presenting at the Maddermarket Drinkwater's "Mary Stuart" and Cervantes' "The Greatest Storm on Earth." "There You Are, Then," a Sydney production revue, is at the Hippodrome, with Teddy Morris, Lily Hartley, and the Alabama Band in the company.

A good reception was accorded Chrissie White and Henry Edwards, at the Grand, OLDHAM, when they appeared with their excellent company, in "The Man Who Came Home." The company includes April Dawn, Kitty Brooks, J. Oliver Twiss, Tom Ronald, Horace Custins, Gordon Tomkins, Tom White, and Edwin Irvin. "Follow the Money," at the Palace, is well staged with a good company, including Gladys Horridge, Margaret Butterworth, Edie Watson, Jessie Frederickson, Vic. Eynsford, Harry Wentworth, Jack Burke, Ernest Shannon, the Elite Singers, Golden Octette, and Gilbert Payne. At the Royal, "Drawing the Dole" is presented, with Mark Practice, Bebe Vivian, Genie Glenn, Elsie Irene, Cyril Lane, Jack Lonsdale, and Adam Jay. At the Colosseum, "Little Red Riding Hood" is presented, with a company which includes Elfreda Blanche, Winifred Hammond, Nellie Le Breton, Patti Regina, Lena Lune, Howard Shaw, Lowe and Boden, Leona De Lisle, Raymond Hunt, Wen Melbourne, and the 8 Sunnybrooks.

At the New Theatre, OXFORD, Barry V. Jackson is presenting the Birmingham Repertory Theatre Co. in the Devonshire comedy "The Farmer's Wife." The cast includes Albert Ward, Raymond Huntley, Dorothy Black, and Florence Le Clercq. At the Playhouse the Oxford Players are reviving Mr. J. B. Fagan's play "The Earth." Great interest was evinced in their production of "The Cherry Orchard" last week.

At the Theatre, PAISLEY, "The Babes in the Wood" pantomime is being presented by Harry Lees. At the Rink Variety Palace are Daisie Morell, comedienne; Jack Topp, comedian; and Rene and Partner, jugglers.

Macdonald and Young are presenting their successful comedy "Katinka" at the Empire, PRESTON. It is full of charming musical numbers and pungent wit. At the Hippodrome the panto. "Mother Hubbard" is drawing crowded houses, and Mr. William De Lacy is to be congratulated on its brilliant success.

Sam Rayne and Lily Bruce are at the Palace Theatre, RAMSGATE, in "Peeps Into 1925."

"The Lilies of the Field" is the attraction at the County, READING. Harry Ray is presenting the musical comedy "Irene" at the Palace. In addition to the producer the cast includes Billee Dixon, Norman Pierce, and Ilma Handley in the leading parts, well supported by a capable company. "The Covered Wagon" is being screened at the Vaudeville Electric, and is proving a great draw.

No lack of fun is provided by the comic opera "Peri, the Slave of Love," presented by Mr. Nevill Graham at the Theatre Royal, ROCHDALE. The company is one of all-round excellence, with Sinclair Cotter as Ali, Zoe Corner as Amina, and Doris Kinghorn as Peri. At the Royal Hippodrome is the revue "Grip," with Billy Caryll, Dora Dolaro, and Hilda Mundy as principals. The varieties at the Empire Hall are by Ronald and Kinnibargh, Scottish comedy vocalists.

At the Theatre Royal and Opera House, ST. HELENS, is the revue "Scotch Broth." The cast includes Flora Macdonald and Dalton Payne, Maie Wynne, John West, Edith McLeod, Dessie Desmond's Pasadena Girls, Jimmy Macdonald, Billy Pethers, Pete Davis, and Dowe Willis. At the Hippodrome S. and S. Co. present, by arrangement with Ernie Lotinga, "Khaki." Edgar Driver, Max Aireson, Issy Smith, V.C., and Freda Wilson being included in the cast.

At the SALFORD Palace Tom Vernon presents a spectacular pantomime, "Jack the Giant Killer," featuring Fred Shuff, Ally Benson, Vanwy Chard, Maggie McClean, &c., with specialities by the Ivan Kotchinsky Ballet. At the Royal Hippodrome Fred le Cren presents "Sinbad the Sailor," featuring Adah le Cren, Harry le Cren, Nellie Maguire, Dolly Pritchard, Mark Coney, Joe Poynton, Kitty Gannon, &c.

The Palace, SALISBURY, is occupied this week by "The Gay City," a revue full of life. The cast includes Misses Daisy Toinette, Sybil Shortt, Doris Vincent, Alyce Burnett, Messrs. Tom Drew, Syd Wickard, Chas. Macdonald, Eddy Bayes, Huntly Gordon, supported by a strong chorus, the Jazz Maniacs, and the Montmartre Girls.

At the Opera House, SCARBORO', are Mr. Charles Buckmaster and Miss Betty Williamson, in "The Outsider," from the St. James' Theatre, London.

At the Grand, SOUTHAMPTON, Miss Ethel Irving presents a new version of "East Lynne," supported by a full London company. At the Palace is the musical and dramatic success, "The Fatal Wedding," including Charles Burdon, Roma Pendrous, Little Mabel Wetherall, and Mme. Walker's Wedding Belles. At the Hippodrome, Fred Duprez and Harry X. Kaufman present the musical play, "Mr. Manhattan," including Fred Duprez, Dolly Dubois, Prue Temple, Kenneth Maclaine, and beauty chorus.

"Hobson's Choice" is at the Ambassadors, SOUTHEND-ON-SEA. The musical romance "Nelly Dean" is at the Hippodrome. "The Green Goddess" has been secured for the Palace, Westcliff-on-Sea.

At the Palladium, SOUTHPORT, the attraction is "Our Liz," with Renee Reel, Leslie Hatton, Chas. Paton, and Jack Barty in the cast. At the Pavilion, Harry Lees presents his pantomime, "Red Riding Hood," including Mark Denison, Nancy Poole, Violet Levy, Belle Isobel, May Barry, Mark Rivers, Tommy Morane, Albert Derry, A. S. Walden, and the Waverley Girls.

At the Empire, SOUTH SHIELDS, a first visit is being paid by "White Cargo," with Frederick Victor and Ellen Pollock in the principal parts. For the 156th week of "stock" at the Alexandra Mr. Will H. Glaze is producing C. Watson Mills' play "A Warning to Women," with Betty Seymour in the leading rôle, supported by Robert Monteigle, E. Vivian Edmonds, Harry T. Wood, Isobel Hunt, Hilda Barry, and Eva Elwes. The attraction at the Queen's are the eminent tenor, Paul Costello, and The Christies, in an acrobatic performance. The Palace present The Brazilian Trio in a musical entertainment, and Master Deeping, the boy soprano.

At the Albert Hall, STIRLING, the Stirling Opera Society present "The Mikado." At the Alhambra, I.M.H. Productions present "Humpty Dumpty."

At the Theatre Royal, STOCKPORT, Macdonald and Young are presenting the musical play, "Katinka"; whilst Bunny Doyle and company are appearing in "The Dancing Barber' at the Hippodrome.

STOCKTON Hippodrome has a capital attraction with Mr. T. Elder Hearn's revue, "Rumours of 1925," which contains a number of distinctive features, and an excellent company, headed by Mr. Gus Chevalier.

"Katinka" is on a return visit to the SUNDERLAND Empire. The cast includes W. S. Perry, Walter C. Baxter, A. E. Johnson, Jack Conway, Manuel Jones, Stella Gastelle, Irene Lister, Dorothy Dane, and Marjery Wyn. At the Theatre Royal Cyril Bayliss presents "Served Hot," a musical comedy revue. The company includes Teddy Curtiss, Albert Edwards, Rita Dilston, Harcourt Mills, Dorothy Waller, Greta Woodruffe, and the Kentucky Harmony Girls. Varieties are provided at the Avenue by Can-U-Lifter and Revene and Norval, drawing-room entertainers, and there are also pictures. At the King's pictures are supplemented by Terry Wilson, light comedian.

At the Theatre Royal, TORQUAY, Mr. Frank Forbes Robertson pays a return visit in his repertoire of plays, including "The Passing of the Third Floor Back," "The Call of the Road," "The Yellow Poppy," and "David Garrick." The Pavilion is again occupied by pictures, the week's attraction being Jackie Coogan in "The Boy of Flanders." To-morrow (Thursday), for the symphony concert by the Municipal Orchestra, under Mr. E. W. Goss, Mr. Joseph Cheetham, the celebrated tenor, will appear.

At the Empire, WEST HARTLEPOOL, Macdonald and Young present the musical comedy "The Street Singer." Miss Ursula Hughes plays the title-rôle, Mr. Robert Geddes is Sonni, and the comedy rôle is taken by Mr. Leedam Stanley. The revue "Potts" is the attraction at the Palace. In the cast are Mr. Stephens, Mr. Ted Godfrey, Eva Vine, and Betty Le Mour, and a full chorus. The Imperial Grand Opera Company is at the Grand.

The new repertoire venture of the Ronald Frankau Productions at the Kursaal, WHITLEY BAY, by Miss Jennie Stevens' company is proving very successful. Gertrude Jennings' three-act comedy, "Isabel, Edward, and Ann," is a most artistic production. Miss Valerie Bellamy, in the strong comedy character part of Mrs. Bucket—made so popular in London by Miss Athene Seyler—carried the chief burden of the play with conspicuous ability. Miss Ann Welfitt was charming as Isobel, while Miss Holly Hazelwood as Ann was sweet and girlish. Mr. Wilson Howard gave the correct air of pomposity to the part of Edward Carew, M.P., and Mr. Arthur Dallas made an ideal lover as Stephen Auldley. Miss Catherina Ferraz contributed a neat little sketch of the maid Alice, and Miss Maude Warburton was intriguingly "catty" as Lady Massingham.

At the Theatre Royal, WINDSOR, Jack Taylor presents the 1925 version of the revue "Wild Oats." The cast includes Jim Nolan, Jack Hodges, Henry Weete, Gaby Revette, Pansy Taylor, Lily Irene, Ivy Wright, Will Tennant, Freddy Watts, Maeder and Marise, and the Wonder Girls.

At the Grand, WOLVERHAMPTON, Hamilton Deane appears in "Raffles," "The Crimson Alibi," "The Man from Toronto," "John Glayde's Honour," and "Dracula." The attraction at the Hippodrome is "The Barnstormers," starring Jack Morrison and Daly Cooper and Mabel Lait; and at the Theatre Royal Joe Morrison presents "Jazzland," featuring Charlie Wood, Maisie Terriss, Ben George, and Lena Latham.

At the Theatre Royal, YORK, Mr. Robt. Courtneidge presents the popular musical play, "Catherine," with Miss Sylvia Cecil in the lead. At the Empire, Mr. Gar Kiddies' panto., "Little Bo-Peep," holds the boards, Miss Dorice Doreen playing the name-part.

BIRMINGHAM REPERTORY.

"The Human Factor."

Cicely Hamilton's fantastic conception which is described as a comedy and is named "The Human Factor," is revived at the Birmingham Repertory Theatre this week. For pivot the piece depends upon the simultaneous exploitation of mysterious rays which immobilise all machinery at the moment of two opposed States going to war one with another. The result is to reduce them to the simplicities of primitive combat.

Mr. Frank Moore delivers the speeches of the Prime Minister with fervour, and Mr. Edgar Norfolk handles the smooth ironies of the War Minister with deftness. The Chief of the Staff in the hands of Mr. Philip Desborough seems almost a live soldier

G.W.R. LONDON DRAMATIC SOCIETY.

Under the auspices of the G.W.R. (London) Dramatic Society an excellent performance of the "Rising Generation" was given at the Park Theatre, Hanwell, on Jan. 27, in aid of the funds of the Hanwell Philanthropic Institution. The acting throughout was uniformly good, and the producer, Mr. Percy Grumbridge, is to be highly commended on the result of his efforts. The outstanding feature of the performance was the Puddifer of Mr. Sydney Elcombe, whose reading of the part of the kindly old butler was excellent. Messrs. Alexander Griffiths, Herbert Farrow, and Kenneth Bryant were responsible for breezy portrayals of the characters of Warwick Entwhistle, George Breese, and Walter Morell respectively. Mr. Reginald Goddard made a satisfactory Geoffrey Entwhistle. Of the ladies, Miss Violet Probert and Miss Queenie Hunt did some excellent work as Winnie Entwhistle and Vane Harpenden. A delightful piece of comedy acting was introduced by Miss Daisy Chilcott in the character of Selina Morell. Miss Ethel Thompson was very good as Mrs. Doddrell, the cook. Miss Mabel Grumbridge was responsible for a very pleasing piece of acting as Emily Entwhistle. In the rôles of John Morell, Felix Andrews, and Mrs. Barrett respectively, Messrs. George Cary, Alfred Jones, and Miss Beatrice Roberts did good work.

Messrs. Cook's Publicity Service, the well-known firm of advertising contractors to nearly 800 theatres, recently held their annual dinner, dance and whist drive, attended by about 130 of the staff and guests of the company. The function took place at Pinoli's Restaurant, and the occasion was greatly enjoyed by everybody present.

"THE FOOLISH VIRGIN."

Shown by Pathé at the Rialto Cinema, "The Foolish Virgin" proved to be thoroughly enjoyable screen entertainment, containing a dramatic story of human interest and interpreted by a cast of commanding interest. The narrative tells how a young schoolmistress, absorbed in her work, and to whom male society is little less than distasteful, is rescued from the unwelcome attentions of a man about town by a young fellow whom she had never previously met, a short period of courtship culminating in their marriage. But before the honeymoon had waned the wife becomes aware that her husband, on the night she first met him, had burgled the house of the man from whose clutches she had been rescued, though extenuating circumstances subsequently transpire which show that the thief had been more the victim than the aggressor. A dramatic dénouement in the nature of a realistic forest fire, in which the husband rescues his wife from imminent death, brings the production to its close. Miss Elaine Hammerstein as the beautiful heroine adds another to her list of screen successes; Robert Fraser is excellent as the husband; and Gladys Brockwell as a demented and prematurely aged woman (the mother of the hero) submits a character study of intense interest. The production as a whole is admirable.

"DARING LOVE."

"Daring Love," shown by W. and F. at the Shaftesbury Pavilion, is the story of the reclamation of a drink-sodden man by the agency of a "down-town" girl who is employed in a dancing hall, but who, notwithstanding the vice of her surroundings, remains pure at heart, though uncultured in manner and speech. The regeneration of the hero is made complete by a period of service in the trenches of France, whence he later returns to claim the poor girl to whom he owes all. Miss Elaine Hammerstein in the—to her—unusual part of a poorly-clad slum-dweller is very human and real, her expressive face and charming manner being excellently utilised to convey the innate nobility of the character she impersonates. She is finely supported by Mr. Huntley Gordon as the regenerated inebriate, who in the earlier phases of the film submits a splendid character-study of a brain-muddled sot. Mr. Johnny Arthur and Walter Long are also well placed.

"SECRETS OF NATURE."

The first of the 1925 issue of the New Era series of instructional films were shown at the Shaftesbury Pavilion last week, and form a noteworthy addition to those that met with such universal approbation last year. They are as interesting and informative as their predecessors. The titles of these amazingly clever studies were "Paws and Claws," edited by F. Martin Duncan, of the London Zoological Society, which shows how Nature adapts the limbs of animals, birds, and reptiles to their physical environment; "The Swallow-tail Butterfly," by Professor Maxwell Lefroy, a supremely beautiful production; "A Strange Courtship," by W. P. Pycraft, Natural History Museum, London, in which the spider is shown to be a beneficent friend of the human race; "The Swallows," by W. P. Pycroft, in which the aid of slow photography is invaluable; "The Vapourer Moth," by Professor Maxwell Lefroy, in which the life of this rare butterfly is shown from the laying of the egg until its death; and "The Dipper," also by W. P. Pycroft, equally interesting and instructive. The large audience present at the trade show was very appreciative of these fine films.

"Forbidden Paradise."

The present run of the "Peter Pan" film at the London Pavilion will end on Saturday evening. On Tuesday evening, Feb. 10, it will be followed by another Paramount picture, entitled "Forbidden Paradise," featuring Pola Negri, and produced by Ernst Lubitsch, who was responsible for "Passion," in which Pola Negri was starred.

"Forbidden Paradise" is a film version of the Hungarian play "Czarina," by Lajos Biro and Menyhert Lengyel, in which Doris Keene scored a great success in America about three years ago. In the cast, besides Pola Negri, are Rod La Rocque, Adolphe Menjou and Pauline Starke. The adaptation of the screen version is by Agnes Christine Johnston and Hans Krely.

The Compositors' Chapel of the Fleetway Press held their annual dinner on Saturday last at the White Hart Restaurant, High Holborn, on which occasion they were entertained by the well-known Bohemian Concert Party, under the direction of Mr. Eric Clifford. The clever artists comprising the troupe were Ruby Spiller, Dudley Barrington, Sydney Bridger, Madge Clinton, and Erné Durnell, each of whom worked with a will to achieve the success attained. Mr. A. Petrie, the Father of the Chapel, occupied the chair, and amongst the guests invited were Mr. W. R. Masters, the popular managing director of the Fleetway Press.

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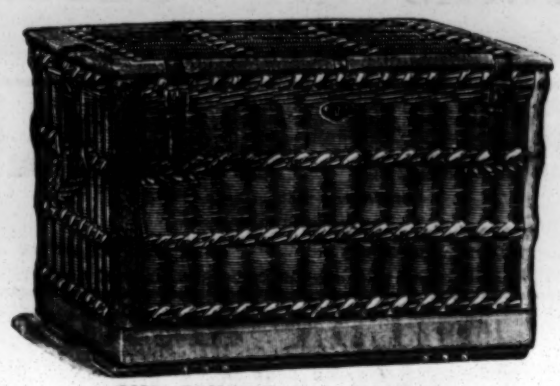

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

A Political Sensation—Will Pat Collins Re-enter Parliament?—The Glasgow Police Raid—A Gilbertian Situation—John Swallow's Fine Circus Fare at the Agricultural—Bostock's Biography—An Echo of the Warwick Lion and Dog Fight.

The rumoured strong probability of an imminent by-election in the Walsall division has given rise to big hopes in showland that Mr. Collins may recover the seat which he lost by a comparatively small margin at the General Election. The situation has arisen because Mr. William Preston, the Conservative member, is, it is stated, technically disqualified, by virtue of holding a Government contract in connection with the Post Office.

Conferences, it is understood, have already taken place between the Law Officers of the Crown and the Speaker, the official opposition having pressed for a strict interpretation of the law. It is anticipated, therefore, that when the House of Commons reassembles on Feb. 10, a writ will be moved for the election of a new member for the constituency. At a meeting of the Walsall Unionist Party it was resolved to recommend Mr. Preston as candidate again if a bye-election proves necessary. The sitting member was a contractor for electrical fittings to the Post Office, and, after his election, it is stated, two small contracts were completed, on which his gross profit was about £4. The Socialist officials have already decided to run a candidate against the Unionist member, but nothing definite is known as yet regarding the plans of the Walsall Liberals, although it may safely be assumed that Mr. Pat Collins will again contest the seat.

Mr. Preston has stated in an interview that he was unaware the electrical contracts would have anything to do with his election. The figures at the last General Election were:—

W. Preston (C.)	15,168
P. Collins (L.)	12,734
G. L. R. Small (Soc.)	11,474
J. J. Lynch (Ind.)	622

The seat was formerly Liberal, Mr. Pat Collins, "The Showmen's Leader," being elected in 1922.

Whether or no "Pat" can be persuaded to contest the bye-election remains to be seen, but there is a very strong Liberal element in the constituency, and Pat is a Walsall man, whose popularity in the district is unmistakable. He would be certain of a big measure of whole-hearted support, and it may just happen that the calm that has followed the general upheaval of the last election may go far to help turn the scale in his favour at the prospective by-election.

One of the biggest sensations which showland has lately experienced is represented by last week's police raid on certain of the best-known stallholders at the Kelvin Hall Carnival Fair, Glasgow. While this popular event was in progress on Friday last, a large body of plain-clothes police, accompanied by an inspector, suddenly descended upon the hall, and after taking the names of some twenty-five exhibitors proceeded to seal up their exhibits, which comprised "Derby Racers," "Climbing Monkeys," "Spider and Fly," "Felix," "Wireless Ducks," and similar games. It is understood that the stallholders will be charged under the 1917 Mechanical Games (Scotland) Act. This Act, as most of my readers are aware, the Showmen's Guild are strenuously seeking to amend, and the Scottish chairman, Mr. Sam Stott, was recently in London interviewing Scottish M.P.'s on the subject, which is to come before the House immediately Parliament reassembles. The Act, which was a war-time measure, has caused profound dissatisfaction in show circles. Its provisions do not, however, extend to England, where all the games involved in the Glasgow raid are legal, and recognised as games of skill rather than of chance.

What appears strange is that the doors of the Kelvin Hall itself were not sealed at the same time as the stalls, as the Act specifically provides for this responsibility of the lessees or owners of the buildings in which such amusements are carried on. The raided stallholders were in possession of a license granted by the magistrates at the City Police Court, and those licenses had not been revoked.

The whole position savours of the "Gilbertian," and appears to present some "nice" legal points, in view of the fact that the Glasgow magistrates will virtually be called upon to try themselves, for it was they who issued the licenses, and, yet more amusing to record, they are themselves, as representing the Corporation of Glasgow, the actual responsible lessees of Kelvin Hall.

The Glasgow Bench, together with the management of Kelvin Hall, must have been well aware long before the carnival opened that these mechanical games which they were permitting, and for which they were charging a substantial rent, were illegal in Scotland, and this fact renders the raid even more incomprehensible. It is understood that the prosecution is being undertaken by the Crown Authorities in Edinburgh, where, singularly enough, similar games have been allowed to carry on business in the Industrial Hall and the Waverley Market for the best part of a month, as they have been in Glasgow at the Kelvin Hall for all but six weeks until they were raided on the last night but one of the show. The prosecution should raise some fine points regarding the question of compensation by the Glasgow Corporation to the unfortunate stall holders.

Ironically enough, the attendance on the closing day was one of the largest during the whole run of the carnival, and the amount of business lost by the "arrested" stalls must have been considerable. Crowds stood in front of all the closed stalls, which, while lit up, were also duly covered up, and everyone was asking what was the trouble?

But for not holding a show licence, the stallholders might have charged so much a head to let the public view the office and seal of the Crown. The show industry throughout the Kingdom will be on the tiptoe of expectation to see what now happens. It seems, as Mr. J. M. Hogge wittily observed at the Agricultural Hall the other day, an unco' wicked matter to expect "to get money out of Scotsmen mechanically." However, Hoots-toots, Hoity-toity, and all the rest of it.

The popularity of the New World's Fair at the Agricultural Hall gives every indication of increasing, rather than of abating as the weeks go by, and the Lessees-Pleasure Fairs, Ltd., might easily had it been possible to do so, have continued the big show until Easter. It is certainly one of London's brightest spots, and the Grand International Circus, under the able direction of Mr. John Swallow (Broncho Bill), is worth while travelling a long distance to see. I suppose that nowadays one must regard John Swallow as one of the greatest of British circus proprietors, and, at all events, he is certainly one of the cleverest and most successful. The handsome gold medal presented to him at a recent function by the directorate of Pleasure-Fairs, Ltd., was a fitting token of appreciation of his rare skill and of the really fine show which he has provided at Islington. The programme throughout is admirable, and the daring feats of the Niagara Bros., whose performance on the high rope is among the most astounding I have ever witnessed, competes closely with the great show provided by Captain Darius, in providing a thrill of no mean dimensions. The skill of the four Clovelly Girls, no less than the dainty horsemanship of Miss "May," and of that wonderful little equestrienne, "Poppy" Ginnett, the youngest of the great circus family, are all pleasing features of a remarkably effective bill, which is largely enhanced by the excellence of Gosling and his band.

The full circus programmes for the three daily performances are as under:—

2 o'clock and 9 o'clock:—Overture by the Band (under the conductorship of R. G. Gosling, A.F.M.); Baby Elephants, Shetland Ponies; C. Fillis and J. Powell, Bareback Trick Act"; Augeftines, Barrel Jumpers; Miss May, "Cane" Act on Horseback; The Three Equals, Athletes; Miss P. Ginnett and Partner, with the Dancing Horse; The Elephants, "Salt" and "Saucy"; The Four Clovelly Girls, Lightning Club Jugglers; Prof. Darius, with his Group of Forest-bred Lions; The Niagaras, on the High Rope.

6.30 o'clock:—Overture by the Band (under the conductorship of R. G. Gosling, A.F.M.); J. O'Brian, Dashing Hurdle Act; Miss Fitzroy, Graceful Gymnast; Baby Elephants and Ponies; Moxon Bros., Comedy Table Act; "Cromer," Performing Horse; Fredrica's Comedy Terriers. Everybody's Favourites; The Four Jockeys—C. Fillis, J. O'Brian, J. Powell, "Sunny Jimmy"; The Pantons, Gymnasts; Miss Florentine, Bareback Trick Act; "Regan Four," Whip Crackers, &c.; Three Battists, Dancers, &c.; Eight Spot Trick Horses; "Mousie," the Circus Pet; The Unrideable Mules. (Equestrian Director, J. Swallow, Esq.) "God Save the King."

The special programme for the recent Ladies' Night was as follows:—Band (6.30); Valtage, Mme. Flountine; Trapeze, Miss Lilian Fitzroy; Baby Elephant and Shetland Ponies, introduced by Miss Banyard; Equestrian Act, Miss May; Comedy Terriers, Miss Fredrica; Bareback Trick Act, Mme. Bale; Pot-pourri, Sisters Austin; Dancing Horse, Miss Ginnett and Partners; Trapeze, Lo Lo May Trio; Horse Picture Act, Three Battistes; 8 Spot Liberty Horses, introduced by Miss Poppitt Ginnett; Miniature Pony, Miss P. Ginnett; "Salt" and "Saucy," Performing Elephants, presented by Miss Mary Pilling. Ring "Master," Mme. Pilling. Equestrian Director, Mme. Batty. Augustie Funny "Man," Miss Ida Walton. Ring Attendants, Misses Daisy, Dolly, Montana and Lily.

The great Continental lion tamer repeated his Edinburgh triumph, and received a tremendous reception from the Agricultural Hall audience. His several wounds have healed satisfactorily, and he bears few outward traces of his recent severe mauling. His performance is every whit as daring as formerly, and as Gosling's band crashed forth the opening bars of "Sambre et Meuse," and the gallant little Frenchman entered the huge cage, it seemed to me that the demeanour of its tawny occupants was no less menacing than was the case on that memorable January night in the Waverley Market, Edinburgh. Darius, as I have previously observed, is a master of his difficult and dangerous calling.

White Bros., who are shortly opening a new fair ground in a prominent position at Hammersmith Broadway, have spaces to let for all kinds of riding machines and first-class amusements, excepting spinners, the arrangements for which are already completed. The show opens on Saturday next, and applications for space should be made without delay to the secretary, Mr. T. Carston, Carnforth Lodge, Hammersmith, London, W.6

The annual carnival, dance, and supper at Lynn Mart will be held at St. Nicholas Hall, King's Lynn, on Friday, Feb. 13, from 8 p.m. to 2 a.m. Tickets for the function may be obtained from Miss Thurston, 35, Bishop Bridge-road, Norwich, or Mr. J. Harris, junr., "Hob in the Well," Gaywood-road, King's Lynn. A commodious hall and a celebrated jazz band have been engaged, and a big attendance is looked for in view of the fact that the event falls on the eve of the pening of this year's Lynn Mart.

Among forthcoming fixtures that should be noted in the showmen's diary are the undernoted:—

STALLHOLDERS' BALL, CARDIFF.—Feb. 5.
SPINNER MEETING, SHEFFIELD.—Feb. 5.
CARNIVAL DANCE, GATESHEAD.—Feb. 5.
FOOTBALL MATCH, CARDIFF.—Feb. 5
CIRCUS AND CARNIVAL, WALLSEND.—Feb. 7.
HAMMERSMITH BROADWAY FAIR.—Feb. 7.
TRADES EXHIBITION, WARRINGTON.—Feb. 11.
LONGTON, STAFFS.—Feb 13.
CARNIVAL DANCE, KING'S LYNN.—Feb. 13.
KING'S LYNN MART.—Feb. 14.
DOWNHAM, NORFOLK.—Feb. 27.
BURY FAIR.—Feb. 27
LEIPZIG SPRING FAIR.—March 1.
LUTON FAIR.—March 19.

Pat Collins has ground to let at Longton and Lichfield (Staffs) for Shrovetide, with Oswestry March Fair and the North Wales round to follow.

John Barker and Son, who are the sole lessees, have ground to let for all manner of shows at Downham Market, Winnold Fair, and Peterborough Mart next month, applications for which should be made to them at White Horse Yard, Colchester.

Other ground opportunities at present available are those in connection with Luton Spring Fair, Hereford May Fair, Bristol's Riverside Fun Fair, Hanham Mills, Macclesfield May Pleasure Fair, Altrincham, Girvan, Barry Island, Wallasey, Blackpool, and the Devil's Dyke, Brighton.

Rumour has it that Mr. E. H. Bostock, J.P., F.Z.S., the world-famous animal king, is writing his life story. If such a book should see the light of day, as I anticipate it will in the not very distant future, it should prove one of the most interesting biographies since those of P. T. Barnum and Lord George Sanger. Mr. Bostock has been a showman all his life, and a story of his experiences during a period of some 55 years will be undoubtedly a most interesting one. He has been for very many years associated with the life of Glasgow, and was at one time a member of the Town Council. For the past 40 years he has been proprietor of the zoo and menagerie which is known throughout the length and breadth of the land as Bostock and Wombwell's.

The recent wedding ceremony at Weymouth between two of the best-known dwarfs in Showland was witnessed by big crowds. The contracting parties were Mr. Alfred Goodwin and Miss Eliza Victoria Woodbridge. The bridegroom, who is better known as the "Major," is a familiar figure on the West of England fair grounds, who last season travelled the Devon and Cornwall run with the Anderton and Rowland enterprise. The ceremony at Holy Trinity Church was witnessed by a packed congregation, while a great concourse of people waited outside to give the couple an enthusiastic send-off.

The romance recalls that of the more celebrated "General" Tom Thumb and Lavinia Warren and that of the General's comrade, "Commodore" Nutt, who is popularly, though I believe erroneously, reputed to have married Miss Warren's sister.

An interesting sidelight on the evolution and progress of the travelling menagerie, and, incidentally, an extraordinary comparison in the matter of admission charges, is furnished by the hundred-year-old day-bill utilised by the late George Wombwell, the founder in the historic year of Trafalgar of the scarcely less historic adventure since familiar the world over as Bostock and Wombwell's Royal Menagerie. The reproduction which I give below is copied word for word from the original, which was recently presented to me by Mr. E. H. Bostock, J.P., F.Z.S., as a memento of the christening ceremony of the four lion cubs born in the menagerie at Leeds in December last on the umpteenth anniversary of The Caravanner's own birthday; and, reading it, the phraseology of a century agone seems but imperceptibly at variance with that of the present day.

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One of the most interesting Exhibitions which Europe affords, is a View of this magnificent Collection of Foreign Animals and Birds. Mr. G. W. begs to announce to the Public that the whole of this superb Menagerie will attend this place; it is indisputably the most rich, grand, and complete Collection of rare and beautiful Animals that was ever known to travel through any part of the world; and is now offered for the Inspection of Amateurs, Connoisseurs, and the Public, by which an opportunity is afforded of viewing at one glance every kind of extraordinary, rare, and valuable Quadrupeds and Birds that ever crossed the Ocean, such as always have been considered leading objects of Exhibition, exclusive of several Animals entirely new to this Country.—First, The Tapir or Hippopotamus, of the New Continent. This animal bears some distant resemblance in its form to a Mule; it has a long snout, which it lengthens or contracts at pleasure; its ears are small, long, and pendant; its neck and tail are short, and its claws strong and firm, of which it has four upon the forefeet, and three on the hinder; its skin is thick, and covered with brown hair, and the natives make shields of it, which cannot be pierced by an arrow. It is an amphibious animal, and the only imported for the last 25 years. A pair of beautiful Tortoiseshell Hyænas, from the Back Settlements of the Cape of Good Hope; brought to England by Captain White, and were exhibited at Bullock's Museum, Egyptian Hall, Piccadilly, to upward of seven hundred thousand Persons. They are so lately discovered that no naturalist has given any account of them.

A most extraordinary Animal from the New World, and the first ever imported in this Country, called the Elepho Camelus. It is about four feet high; its body, comprehending the head and neck, is six feet long, the head is small and well proportioned; the eyes large, the nose somewhat long, the lips thick, the upper one being divided, and the under one a little pendulous. It has neither incisive nor canine teeth in the upper jaw; its ears are four inches long, and are moved with great agility; its tail is eight inches long, small, straight, and a little turned up at the end. It is cloven footed, but it has a kind of spur behind, which assists the animal to support itself over precipices and rugged ways; its back, crupper, and tail, are clothed with a short but fine wool, and is very long on the belly and sides.

Another Animal from Peru, never before seen in this Country, called the Pacos, or Unaco. The Peruvians employ them as beasts of burden at their mines, to convey the silver ore over the Mountains of the Andes. A remarkably fine Tigress, in the same den with a noble British Lion! This remarkable instance of subdued temper and association of species was by Naturalists deemed impracticable. White Camel from Egypt. Two beautiful Zebras, a Male and Female, in which it seems as if the most exquisite Works of Art had been combined with Nature in these wonderful productions. In symmetry, and beauty of colour, they are the most elegant of all Quadrupeds ever beheld. They unite the graceful figure of the Horse with the fleetness of the Stag, and are most beautifully striped in regular lines—black and white. The Male arrived in England on the 16th of August, 1820, and is the only one seen in England these one hundred years, except our present King's, which died some time since. Two immense full-grown Barbary Lions and Lionesses, the largest ever seen in Europe. The form of the Male Lions is strikingly bold and majestic, having large shaggy manes, which they can erect at pleasure, and their tremendous roaring, which is like thunder, cannot fail to inspire the mind with feelings of awe and astonishment, which no words can describe.

The Nyl Ghau, acknowledged by Connoisseurs as the most elegant Quadruped of Hindostan, about 14 hands high, and of a most graceful shape and appearance. He has two short horns, growing immediately over his eyes, which give him the appellation of "The Horned Horse." It seems to partake of the species of the Horse, Cow, and Antelope, and is in every respect an admirable production of Nature's wonderful works. Real Quagga, or Onagga of the Antients, a newly discovered animal, from the Gulf of Persia, supposed to be the Ass of the East. The Kangaroos from New South Wales. These Animals neither walk nor run, their hind legs being five times longer than their fore ones; they take such prodigious springs, that they outstrip the Greyhound. The Red Tyger from Africa, the Cheta, or Hunting Tiger, from Seringapatam—the same kind that Tippoo Saib formerly kept a pack of, for the purpose of hunting Wild Deer and Antelopes. A pair of noble Panthers. A singular instance of savage ferocity tranquillized in animal discipline. Their gentle manners and sportive gambols with their keeper excite the astonishment of every beholder; they will not only suffer him to enter their Den and fondle with them, but will jump through a hoop at the word of command, and do many other feats never before performed by such animals.

To enumerate the rare and curious Animals composing this Exhibition is impossible; let it suffice that every region of the Globe, the burning Sands of Arabia, the frozen Snows of Greenland, alike contribute to render it what it is—unequalled for extent, variety, and value. Admittance, 2s. Children and Working People, Half-price. Feeding Time, Half-past Nine o'Clock. 2s. 6d., and at that time it is impossible to conceive anything so gratifying. Most Money given for all kinds of Foreign Quadrupeds and Birds Alive, at the Menagerie. Printed by R. Wrightson, Birmingham.

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WATCH THIS PAGE
FOR PARTICULARS

of the smashing numbers in question! They are all guaranteed eye-openers; real live-wire hits, backed by the name of the house which never lets you, or your public, down!

JACK HYLTON.

Jack Hylton's Band, and his popular Metro-Gnomes Eight (assisted by Ennis Parkes, vocalist) are making fine features of "I've got a Feeling for Ophelia," "California, here I come," "After the Storm" and "Maybe."

The first-named Band is scoring a big hit at the Victoria Palace this week, following which they will fulfil a long engagement at the Alhambra, prior to their American tour.

Mr. Hylton is taking his favourite Feldman hits to the land of the Stars and Stripes.

"CINDERELLA."

One of the most successful touring pantomimes, C. A. Stephenson's "Cinderella," is literally rich in winning Feldman numbers. Hilda Macklin, the dashing principal boy scores magnificently with "Maybe," and the winsome principal girl, Bebe Hutchinson, is heard to advantage in "Invitation." Both artistes make a fine feature of "From One till Two." Mabelle Hutchinson, the dainty Fairy, has a splendid reception for her rendering of "Put away a Little Ray of Sunshine," while Olga and Eve have a sure winner in "Go 'Long Mule." "California, Here I Come" and "Say it with a Ukulele" are featured with conspicuous success by Bennet & Earle (broker's men) and Bunty Hartley (Dandini), these numbers being worked with Ukuleles. Altogether a bright and sparkling production, notable for its talented artistes and their fine winners.

* * *

OLIVE AUBREY.

This captivating artiste is playing principal girl in Herbert Barnes' successful "Babes in the Wood" Pantomime, and finds that her biggest winner is the ever-popular "From One till Two." Miss Aubrey's personality is as charming as her photograph herewith, and her rendering of our great number is characterised by true artistry. She is one of the many pantomime artistes who have discovered that "From One till Two" is one of the biggest hits ever!

* * *

FILLED THE BREACH.

Charming Betty le Brocke, who appears in the Gaiety Theatre Pantomime at Dublin, reports that her Feldman ballad, "West of the Great Divide" is going stronger than ever. During the recent illness of the principal boy, Miss le Brocke gallantly filled the breach and carried out her difficult part with conspicuous success.

* * *

A BRIGHT CABARET.

One of the brightest cabaret entertainments in London is provided by Glen Williams' "Queen's Frolics" at the Queen's Hotel. As is the case with every successful cabaret, the Frolics' programme boasts a selection of leading Feldman numbers, of which the most notable are "Say it with a Ukulele," charmingly featured by Violet Dorcen, "Jealous," sung with great success by Jenny Simpson, and "Fun on the Farm," worked with vim by the clever Frolic Girls.

FELDMANISMS.

A FINE PANTOMIME.

Peter Davey can look back upon this pantomime season with genuine pride, for his "Red Riding Hood" Pantomime which recently concluded its fine run at the Theatre Royal, Portsmouth, was a sample of what a good show ought to be. Everybody worked at full pressure, and among the artistes who scored heavily were Violet Field, who, as "Robin Hood" had a fine production number in "California, Here I Come" and Mabel George, who made a great hit with "Say it with a Ukulele." "Horsey," burlesqued in various forms, was a big item, and finally a word of praise for Chas. H. Peters, and his talented orchestra, whose incidental music was far above the average.

AT QUEEN'S HALL.

If the Queen's Hall echoed to thunderous applause at the first concert of Syncopated Music by the famous Savoy Bands, the enthusiasm was no less marked at the second performance. Two of the biggest hits of the concert were "In Shadowland," a beautiful new song-valse, and "In a Little Rendezvous," a lilting song fox-trot, and the outburst of applause for these new Feldman winners was simply wonderful. Many of the vast audience found pleasant memories revived in "Alexander's Ragtime Band," "Margie," "Me and My Gal," etc., old Feldman favourites which illustrated the evolution of syncopated music.

"LITTLE MISS MUFFET."

Feldmanism is a dominant factor in the many successful pantomimes which bear, as their hall-mark of excellence, the name of R. A. Maddox. In "Little Miss Muffet" dainty Rose Murray scores with "A Smile will go a Long, Long Way," and also in the duet, "Say it with a Ukulele," with Little Rosemary Wallace. Little Rosemary has a splendid item in "If I Can't Sing about my Mammy," which she features with the clever Mainwaring Mascots. This number is a truly great hit!

* * *

THEIR LATEST HIT.

Nothing but the best is good enough for the charming Toots Pounds and handsome Walter Williams, and it is a tribute to our great panto. duet, "From One till Two" that these clever artistes are now making this number a big feature in "The Whirl of the World" at the London Palladium. Their delightful rendering lends added charm and distinction to one of the most popular numbers heard for many a long year.

* * *

BOBBIE GRAHAM.

Another leading light in the Barnes' "Babes" firmament, Mr. Graham as Dame, imparts the art of the true comedian into this bright show, and it is worthy of note that he is scoring a wonderful hit with a leading Feldman comedy number in "I love Kids." Mr. Graham's rendering of this winner leaves his audiences, like the celebrated Oliver Twist, clamouring for more.

* * *

POPULAR MEDLEY.

Southwood & Lady, who scored a big hit at the South London Palace last week, have a fine Feldman medley in their versatile act. The medley includes "Say it with a Ukulele," "Not Here, not There," "Maybe," "When will the Sun Shine for Me," "Horsey," and "A Smile will go a Long, Long Way."

* * *

DAISY DORMER.

This captivating performer has in active rehearsal a new and fascinating number written by Ralph Stanley and Leslie Alleyn, entitled, "Whiter than Snow," Miss Dormer is convinced, and we agree, that in this new number she has a live-wire hit which will add yet another feather to her cap.

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